



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

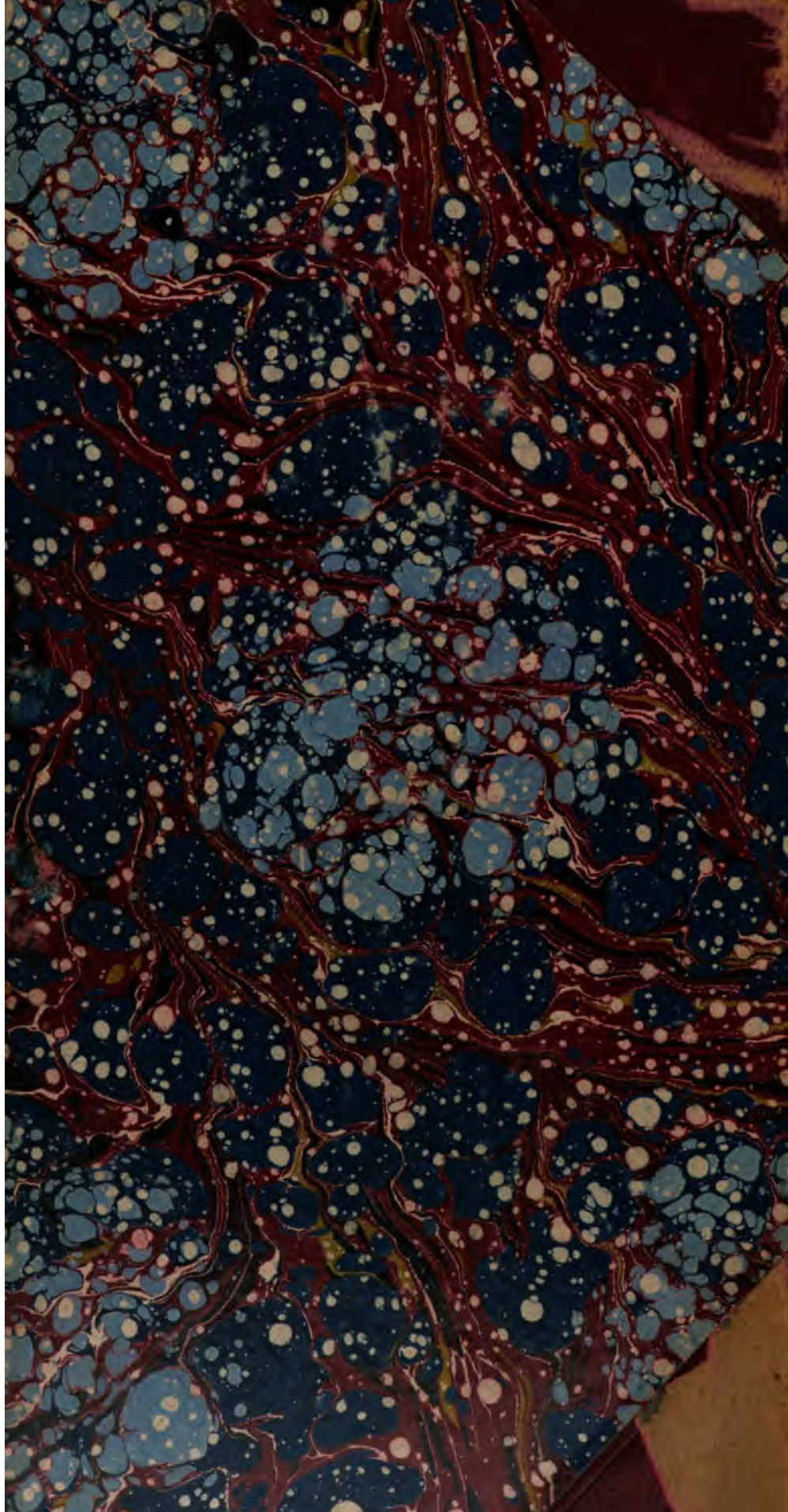
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



mus 640.E.609

Bound

A

APR 12 1909

Harvard College Library



FROM THE BEQUEST OF

FRANCIS BOOTT

(Class of 1831)

OF CAMBRIDGE

A part of the income of the Francis Boott Prize
Fund is to be "expended in music and
books of musical literature."

MUSIC LIBRARY

Ms. 640.8.609

F. S. CONVERSE

JOB

DRAMATIC POEM



From William Blake's Illustrations to the Book of Job

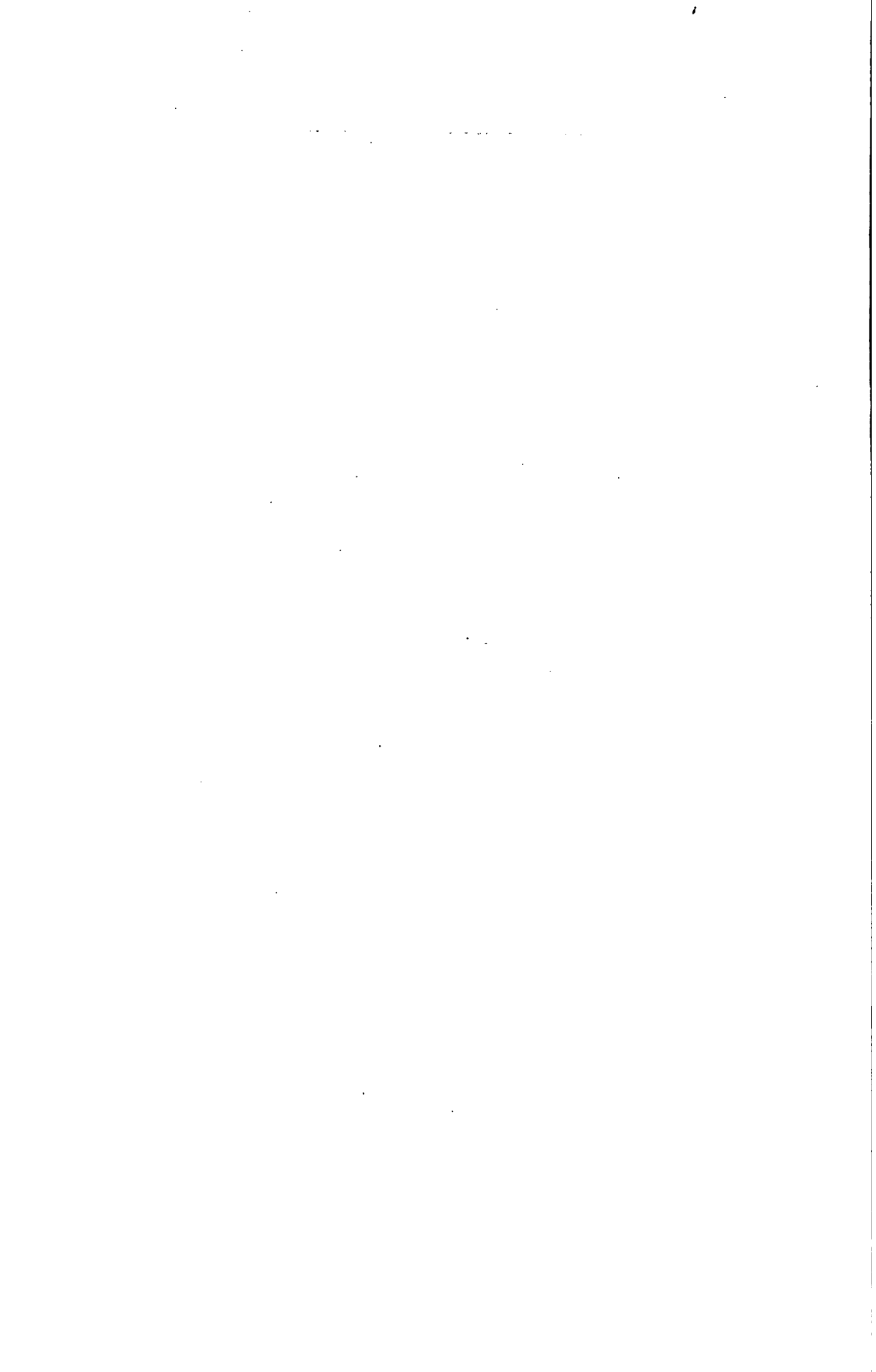
NEW YORK : THE H. W. GRAY COMPANY

SOLE AGENTS FOR

NOVELLO & Co. LIMITED

LONDON





TO
WALLACE GOODRICH

COMPOSED FOR THE FIFTIETH ANNUAL FESTIVAL
OF THE
WORCESTER COUNTY MUSICAL ASSOCIATION
1907

JOB

DRAMATIC POEM

FOR
SOLO VOICES, CHORUS AND ORCHESTRA

BY
F. S. CONVERSE
OP. 24



PAPER, \$1.50 - BOARDS, \$2.00 - CLOTH, \$3.00

NEW YORK
THE H. W. GRAY CO.
SOLE AGENTS FOR
NOVELLO & CO., LTD., LONDON.

Copyright, MCMVII, by THE H. W. GRAY CO.



1378
78

Mus 640.8.609
A

Booth fund

JOB

A Dramatic Poem for Soli, Chorus and Orchestra, by F. S. Converse

(Op. 24)

THE text of the poem consists of passages from the book of Job and the Psalms, grouped to form a short poetical unit. In the Bible story the cosmic background for Job's experiences is the agreement between Jehovah and Satan to try the man's faith. In the present poem the universal order, in the midst of which Job plays his part of human suffering, rebellion, and final submission, is represented by passages from the Psalms which express the permanence and glory of God and his creation. The passages which comprise the text are chosen for the mood they convey without regard to their exact place in the Bible. In the main they follow the course of the Bible story and suggest the "argument" of the original, but the words of the Bible are sometimes put in the mouth of a different person, and in some of the musical units the words are assembled from several parts of the Bible text.

The dramatic motive of the poem is the development of the moods of Job, distress under suffering, rebellion, doubt, and final submissive understanding of the will of God. In emotional contrast with him is the Woman of Israel, who represents the spirit of unquestioning faith. The Friend stands like the three friends of the Bible story, for the spirit of conventional piety. The chorus represents superhuman voices which declare the glory of God; against their sustained mood of adoration and praise beats the contest of human emotions. The impersonal universal spirit of the chorus is conveyed in the music by simple diatonic harmonies, the warp upon which the solo parts are woven in modern chromatic design.

The poem opens with an orchestral prelude, which is followed with the antiphone: "Misereere mihi," sung by the Woman of Israel. A small chorus, unaccompanied, takes up the prayer. This is answered by the full chorus in the Psalm: "Laudate Dominum." Across this flood of adoration rises Job's lament, in which he curses the day he was born and longs for death. The Friend describes in a dramatic scene a vision in which a spirit has appeared to him at night and a voice has asked how man can compare himself to God and fathom the mysteries of the infinite. The wisdom of God is unsearchable, and the pure and faithful shall be blessed. The Woman and the chorus of female voices sing: "How excellent is thy name in all the earth! . . . What is man that Thou art mindful of him?"

Job tells his friend that he will expostulate with God and show that he deserves not his afflictions. The Friend "reproveth Job of impiety in justifying himself." The Woman joins the reproof and this leads to a dramatic climax in which the full chorus proclaims the destruction of the wicked. But Job, unreconciled, shows that the wicked do prosper and "bemoaneth himself of his former prosperity and honor." In ecstatic revery he recalls the happiness of departed days. Toward the end of his revery the Woman and the Friend sing of the "sundry blessings which follow them that fear God," and the full chorus takes up the theme.

Job protests that he is not a sinful man. In defiance of his friend, and proudly confident of his righteousness, he appeals to God to judge him.

Then "out of the whirlwind," which is described in an orchestral episode, comes the voice of Jehovah in answer to Job's appeal. With overwhelming irony—"Where wast thou when I laid the foundation of the earth?"—the voice "convinceth" Job of the ignorance and pettiness of human life and utters the grandeur and permanence of creation.

Job, humbled and overcome, asks, "Whence then cometh wisdom?" and the woman answers, "Behold, the fear of the Lord, that is wisdom." Job "submitteth himself unto God," and rises strong in his new wisdom. The Woman sings, "I will love thee, O Lord, my strength." The Friend and Job take up the theme. The chorus chants: "Bless the Lord, O my soul."

The phrase, "Thou hast laid the foundations of the earth" echoes the voice of Jehovah in the earlier episode. Thus from Job's experience the eternity and majesty of nature is the theme which emerges and dominates. The poem ends with the triumphant "Laudate" of the opening chorus.

CHARACTERS.

JOB *Tenor*
HIS FRIEND *Baritone*
A WOMAN OF ISRAEL . . . *Mezzo-Soprano*
THE VOICE OF JEHOVAH *Bass*
VOICES OF PRAYER AND ADORATION *Chorus*

The text is drawn from the Vulgate Version
of the Book of Job and of the Psalms, and has
been arranged with the assistance of

PROFESSOR JOHN HAYS GARDINER
of
HARVARD UNIVERSITY

English translation by
JOHN ALBERT MACY

J O B

A Dramatic Poem for Solo Voices, Chorus, and Orchestra. (The text consists of passages from Job and the Psalms in the Vulgate or authorized Latin version of the Bible. The English words are a paraphrase fitted to the music without regard to accepted English translations.)

THE PERSONS.

JOB	<i>Tenor</i>	A WOMAN OF ISRAEL	<i>Mezzo-Soprano</i>
HIS FRIEND	<i>Baritone</i>	THE VOICE OF JEHOVAH	<i>Bass</i>
VOICES OF PRAYER AND ADORATION		<i>Chorus</i>	

MULIER.

Miserere mihi, Domine, et exaudi orationem meam.

CHORUS.

In te, Domine, speravi, non confundar in æternum: in iusticia tua libera me. Inclina ad me aurem tuam: accelera, ut eruas me. In manus tuas commendo spiritum meum.

MULIER.

Redemisti me, Domine Deus veritatis.

CHORUS.

Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super non misericordia eius, et veritas Domini manet in æternum.

IOB.

Pereat dies, in qua natus sum, et nox, in qua dictum est: Conceptus est homo. Dies illa vertatur in tenebras, non requirat eum Deus

THE WOMAN.

Have thou mercy upon me, Lord my God, in accordance with thy loving-kindness.

CHORUS.

In thee, O my God, I lay my trust, let me never be confounded. In thy justice and mercy deliver thou me. Incline thou thine ear to thy servant, and be thou, Lord, my fortress and rock. Into thy hands I commit my spirit forever.

THE WOMAN.

Thou hast redeemed me, God my Redeemer, Lord my Saviour.

CHORUS.

Praise ye the Lord our God, all ye nations: O all ye people, praise the Lord. For his mercy is ordained over us and the truth of our holy Lord shall abide forever.

IOB.

Perish the morning in which I was born, the night when a child was born into sorrow. Turn that day into darkness and shadow; let the eye

desuper, et non illustretur lumine. Maledicant ei, qui maledicunt diei, qui parati sunt suscitare Leviathan. Nunc enim dormiens silem, et somno meo requiescerem cum regibus et consilibus terræ, qui ædificant sibi solitudines. Ibi impii cessaverunt a tumultu, et ibi requieverunt fessi robore. Quare misero data est lux, et vita his, qui in amaritudine animæ sunt, qui expectant mortem, et non venit?

AMICUS.

In horrore visionis nocturnæ, quando solet sopor occupare homines, pavor tenuit me, et tremor, et omnia ossa mea perterrita sunt: et cum spiritus me præsentē transiret, inhorruerunt pili carnis meæ. Stetit quidem, cuius non agnoscebam vultum, imago coram oculis meis, et vocem quasi auræ lenis audiui: Numquid homo Dei comparatione iustificabitur? Forsitan vestigia Dei comprehendes, et usque ad perfectum Omnipotentem reperiēs? Excelsior cœlo est, et quid facies? profundior inferno, et unde cognosces? Si iniquitatem, quæ est in manu tua, abstuleris a te, et non manserit in tabernaculo tuo iniustitia, tunc levare poteris faciem tuam absque macula, et eris stabilis, et non timebis. Miseriæ quoque oblivisceris, et quasi aquarum, quæ præterierunt, recordaberis. Et quasi meridianus fulgor consurget tibi ad vespēram: et cum te consumtum putaveris, orieris ut lucifer.

of God be never upon it, and let not his light shine upon it. Let them curse the day, who curse the daylight, who are ready to raise up Leviathan. For I should be in silent slumber and deep in sleep lie resting quietly, like unto kings and to counsellors mighty who have built places desolate in solitude. There the wicked no longer vex, and cease from troubling, and there the souls that are weary lie in long slumber. Oh, why are light and life sent unto him whose way is hid and whose spirit is clouded with bitterness, who longeth for death, but it cometh not?

THE FRIEND.

In the horror of a vision of darkness, when the earth was deep in slumber and the night was still, terror filled my soul with trembling, and all my being quivered with wonder and fear. Behold, a spirit came in presence before me, and my flesh was cold and my heart was chill within me. There before me saw I one whose face I knew not, and the shadow of a form in the darkness. And a voice as of a wind came out from the darkness: How if man compare himself to God Almighty shall he be justified? For by man shall God and his ways be comprehended, and his most high perfection, canst thou in any way find it out? Higher than the heavens is he, and what canst thou know? Deeper than hell our Lord is, and what canst thou understand? If thou putttest from thee all wickedness and evil that thou holdest in thine hand, and if thou wilt cast out from thy dwelling-place every injustice and sin, thou canst raise an innocent face, pure and wholly without stain, and thou shalt fear not. Thy misery shall be forgotten, and even as waters that pass and return not, it shall come no more. And brightness clear as the light of noonday shall shine upon thee when the evening falls. And when thou hast thought thy life consumed, thou shalt shine forth like Lucifer.

MULIER ET CHORUS.

Domine, Dominus noster, quam admirabile est nomen tuum in universa terra! Quoniam elevata est magnificentia tua super cœlos. Quoniam videbo cœlos tuos, opera digitorum tuorum: lunam et stellas, quæ tu fundasti. Quid est homo, quod memor es eius? aut filius hominis, quoniam visitas eum?

IOB.

Dicam Deo: Noli me condemnare: indica mihi, cur me ita iudices. Numquid bonum tibi videtur, si calumnieris me, et opprimas me opus manuum tuarum, et consilium impiorum adjuves? Numquid oculi carnei tibi sunt: aut sicut videt homo, et tu videbis? Numquid sicut dies hominis dies tui, et anni tui sicut humana sunt tempora, ut quæras iniquitatem meam, et peccatum meum scruteris? Et scias quia nihil impium fecerim, cum sit nemo, qui de manu tua possit eruere. Quantas habeo iniquitates, et peccata, scelera mea et delicta ostende mihi. Cur faciem tuam abscondis, et arbitraris me inimicum tuum?

AMICUS.

Numquid sapiens respondebit quasi in ventum loquens, et implebit ardore stomachum suum? Arguis verbis eum, qui non est æqualis tibi, et loqueris, quod tibi non expedit.

MULIER.

Quantum in te est, evacuisti timorem, et tulisti preces coram Deo. Docuit enim iniquitas tua os tuum, et imitaris linguam blasphemantis.

THE WOMAN AND THE CHORUS.

Father, Jehovah almighty, how is thy name in all the earth called wondrous! How is thy glory raised on high, how is thine excellence in the heavens exalted! For mine eyes behold the heavens thou madest, all that thine hands have fashioned above us; moonlight and starlight thou hast established. What is man that thou art mindful of him, or what is the son of man that thou shouldst look down upon him?

JOB.

I will say: Lord, be thou slow to condemn me. Wilt thou not show me wherefore thou so judgest me? Dost thou think it good to oppress me, to contrive to do me ill and to bear me down? Hatest thou the man thou madest, while the counsel of wicked men thou dost sustain? Are the eyes of the Lord like to mortal eyes, and even as man seeth, dost thou see also? Is thy day told as the day of man is reckoned, and are the years thou knowest as human years are numbered, that thou in my heart dost seek offenses and that thou dost search for my weakness? Thou knowest I have never sinned nor done iniquity, for that no power can deliver my spirit from thine hand. Tell me all my sins and my transgressions and mine errors; show me mine evil: mine offenses open unto me. Why hidest thou from me thy face and considerest thou me as one who offendeth?

THE FRIEND.

Now in vanity shall a wise man utter an empty reason and be filled with the ardor of foolish passion? How shall thy speech confute him when he cannot take thy meaning? Wilt thou speak when thy words shall not avail thee?

THE WOMAN.

Yea, with all thy might thou castest fear from thee, and restrainest prayer before thy God. For thy sin and iniquity teach thy lips

mantium. Condemnabit te os tuum, et non ego: et labia tua respondebunt tibi.

AMICUS.

Nonne lux impii extinguetur, nec splendeat flamma ignis eius?

MULIER.

Lux obtenebrescet in tabernaculo illius, et lucerna, quæ super eum est, extinguetur.

MULIER ET AMICUS.

Revelabunt cœli iniquitatem eius, et terra consurget adversus eum. Apertum erit germen illius, detrahetur in die furoris Dei. Hæc est pars hominis impii a Deo, et hereditas verborum eius a Domino.

CHORUS.

Quoniam, qui malignantur, exterminabuntur, sustinentes autem Dominum: ipsi hereditabunt terram, et delectabuntur in multitudine pacis. Quia peccatores peribunt. Inimici vero Domini mox ut honorificati fuerint et exaltati, deficient, quemadmodum fumus deficient.

IOB.

Attendite me, et obstupescite, et superponite digitum ori vestro: et ego, quando recordatus fuero, pertimesco, et concutit carnem meam tremor. Quare ergo impii vivunt, sublevati sunt, confirmatique divitiis? Domus eorum securæ sunt et pacatæ, et non est virga Dei super illos. Quis mihi tribuat, ut sim iuxta menses pristinos secundum dies, quibus Deus custodiebat me, quando splendebat lucerna

evil and thou dost imitate the tongue of blasphemy. It is thine own mouth and not mine that condemneth thee, yea thine own lips shall testify against thee.

THE FRIEND.

For the light of the wicked shall perish and the spark of his flame shall die in darkness.

THE WOMAN.

Light shall be extinguished within his dwelling-place evermore, and the candle which hangs above his head shall not light him.

THE WOMAN AND THE FRIEND.

Heaven shall lay him bare, his iniquity uncover, and earth shall reveal him and rise against him. The increase of his house shall flow away from him: in the day of God's anger it shall be taken. This is the heritage which the Lord appointeth unto wickedness, the portion granted to wicked men.

CHORUS.

Woe to them, all evil doers: they shall be accursed; but the faithful, they that wait on God, they shall inherit the earth, in the ways of peace they shall find abundant sweetness. But all evil-doers shall perish. He shall cast out all his enemies; they shall vanish at the moment when they have been raised to honor and proudly exalted; as in smoke they shall be consumed away.

JOB.

Now hearken to me and be astonished, and let your finger-tips lie on your mouth for wonder, and mark me, when I do bethink me how it is, I am fearful, my body is shaken with trembling. Wherefore do the impious flourish, why are they upheld, how do they come to prosperity? Safe are their houses and free from harm, and God holdeth not his rod of wrath above them. Who would believe it so, that but yesterday were

eius super caput meum, et ad lumen eius ambulabam in tenebris? Sicut fui in diebus adolescentiæ meæ, quando erat Omnipotens mecum, et in circuitu meo pueri mei. Iustitia indutus sum: et vestivi me, sicut vestimento et diademate, iudicio meo. Dicebamque: In nido meo moriar, et sicut palma multiplicabo dies.

MULIER.

Beati omnes, qui timent Dominum, qui ambulant in viis eius.

IOB.

Radix mea aperta est secus aquas, et ros morabitur in messione mea.

AMICUS.

Labores manuum tuarum quia manducabis.

CHORUS.

Beatus es, et bene tibi erit. Uxor tua, sicut vitis abundans, in lateribus domus tuæ. Ecce, sic benedicetur homo, qui timet Dominum.

IOB.

Quis mihi tribuat auditorem, ut desiderium meum audiat Omnipotens. Per singulos gradus meos pronuntiabo illum, et quasi principii offeram eum.

the old days, the months departed, when the Lord held me in his mighty hand, days when the flame of his splendor spread its brightness all about me, and beneath his light I walked in safety through the darkness? Even so my way was lighted through all the days of my ripeness, when the Lord in his mercy was with me and in a circle my children gathered about me. In righteousness I wrapped myself, I had clothed me with the robe of justice, it was a diadem, a garment about me. Then I said: I shall die in the nest that shelters me, and like the palm tree number my days full many.

THE WOMAN.

Blessed, thrice blessed, are they who fear the Lord, who follow in his ways forever.

JOB.

Then my roots were uncovered beside the waters, and dew from night to morning lay upon my branches.

THE FRIEND.

For what thine hands produce by labor thou shalt consume it.

CHORUS.

And blessed be, thou shalt be called happy. For beside thee as a vine that is laden, shall the wife of thine house be fruitful. Lo, how that man shall be blessed who walketh in the fear of God.

JOB.

Oh, would that there were one who should hear me, oh, my desire is great that thou shouldst hear my prayer, Almighty God. And I will declare my reasons, yea, one by one pronounce them, and as to a prince will I come before thee.

VOX DEI.

(Ex turbine.)

Quis est iste involvens sententias sermonibus imperitis? Accinge sicut vir lumbos tuos: interrogabo te, et responde mihi. Ubi eras, quando ponebam fundamenta terræ? indica mihi, si habes intelligentiam. Quis posuit mensuras eius, si nosti? vel quis tetendit super eam lineam? Super quo bases illius solidatæ sunt? aut quis demisit lapidem angularem eius, cum me laudarent simul astra matutina, et iubilarent omnes filii Dei? Numquid ingressus es profunda maris, et in novissimis abyssi deambulasti? Numquid apertæ sunt tibi portæ mortis, et ostia tenebrōsa vidisti? Numquid nosti ordinem cœli, et pones rationem eius in terra? Numquid elevabis in nebula vocem tuam, et impetus aquarum operiet te? Numquid mittes fulgura, et ibunt, et revertentia dicent tibi: Adsumus? Accinge sicut vir lumbos tuos: interrogabo te, et indica mihi. Numquid irritum facies iudicium meum, et condemnabis me, ut tu iustificeris? Et si habes brachium sicut Deus, et si voce simili tonas? Circumda tibi decorem, et in sublime erigere, et esto gloriosus et speciosis induere vestibus: disperge superbos in furore tuo, et respiciens omnem arrogantem humilia.

IOB.

Unde ergo sapientia venit? et quis est locus intelligentiæ?

THE VOICE OF JEHOVAH.

(From the whirlwind.)

What is this man who thus darkens counsel, speaking words that are vain and foolish? Now summon up thy courage to hear me: I will demand of thee and thou shalt answer me. Where wert thou when I made the earth and laid its deep foundations? Answer and tell me, if thou hast true understanding. If thou dost know, who hath determined the measures, or who hath laid the line and marked the boundaries? How are the foundation walls made and where do they stand? And who laid down the corner stone whereon they are founded? Then all the stars of morning praised me and sang for joy, and all the sons of God uplifted their voices. Hast thou explored the sea, even the deepest waters, into the uttermost abyss hast thou gone to search it? And have the gates of death opened out before thee, and hast thou beheld the shadowy portals? Dost thou know how heaven is appointed, and canst thou set on earth a heavenly dominion? And canst thou raise up thy voice, canst thou lift it to the clouds, and will the flood of waters abundantly flow? Canst thou send the lightning flash, and running before thee will it obey thee saying: Here am I? Now summon up thy courage to hear me: I will demand of thee and thou shalt give answer. Wilt thou make mine authority a scorn and a by-word? Wilt thou condemn my law that thou mayest be righteous? For hast thou an arm as strong as is my arm and a voice as strong as my thunder? Enfold thyself in all honor and raise thyself to high excellence, and be thou full of glory, and find thou beautiful garments to cover thee. Then scatter the mighty with thy voice of anger and beholding the proud and haughty teach them humility.

JOB.

Where then shall I seek the source of all wisdom? Who is the author of understanding?

MULIER.

Deus intelligit viam eius, et ipse novit locum illius. Et dixit homini: Ecce timor Domini, ipsa est sapientia, et recedere a malo, intelligentia.

IOB.

Scio, quia omnes potes, et nulla te latet cogitatio. Auditum auris audivi te, nunc autem oculus meus videt te. Idcirco ipse me reprehendo, et ago poenitentiam in favilla et cinere.

MULIER.

Diligam te, Domine, fortitudo mea. Laudans invocabo Dominum, et ab inimicis meis salvus ero.

AMICUS.

Dolores inferni circumdederunt me: praecipuerunt me laquei mortis.

IOB.

In tribulatione mea invocavi Dominum, et ad Deum meum clamavi. Et exaudivit de templo sancto suo vocem meam, et clamor meus in conspectu eius introivit in aures eius.

IOB, MULIER, ET AMICUS.

Commota est, et contremuit terra: fundamenta montium conturbata sunt, et commota sunt, quoniam iratus est eis.

THE WOMAN.

God only understandeth what is the way thereof, he only knoweth where is the place thereof. And he saith unto man: Lo, all wisdom, this it is, that thou shouldst live in fear of him, and to cast away all evil, is understanding.

JOB.

I know thou canst do all things, and nothing can be withholden from thy sight. With mine own hearing I heard of thee, but now the eye of my sight beholdeth thee. And therefore mine own lips do condemn me and I am low in penitence; dust and ashes cover me.

THE WOMAN.

I will love the Lord my God, my strength and my redeemer. I will call upon him, praising him and from mine enemies I shall find salvation.

THE FRIEND.

The sorrows of darkness folded me round about: the snares and deceits of death fastened upon me.

JOB.

In anguish and in tribulation I have called upon the Lord, unto God Almighty I cried out. And he gave ear from his holy temple, to my voice he hearkened; my lamentation came before his presence and he opened his ears to hear me.

JOB, THE WOMAN, AND THE FRIEND.

The earth then shook and the frame of it trembled. On their deep foundations the hills and the mountains swayed, and they shook with fear for the Lord was angered against them.

CHORUS.

Benedic, anima mea, Domino: Domine, Deus meus, magnificatus es vehementer. Confessionem et decorem induisti, amictus lumine sicut vestimento. Qui fundasti terram super stabilitatem suam: non inclinabitur in sæculum sæculi. Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super nos misericordia eius, et veritas Domini manet in æternum.

CHORUS.

Praise the Lord, praise him forever, O my soul, Lord God everlasting. How art thou magnified in the highest, how art thou clothed with all majesty and honor! Thou dost put on the light as it were a garment. Thou the earth hast founded steadfast upon its deep foundations that it shall not be moved but shall endure evermore. Praise ye the Lord our God, all ye nations: O all ye people, praise the Lord. For his mercy is ordained over us and the truth of our holy Lord shall abide forever.

JOB

PRELUDE

F. S. CONVERSE, Op. 24

Adagio e tranquillo

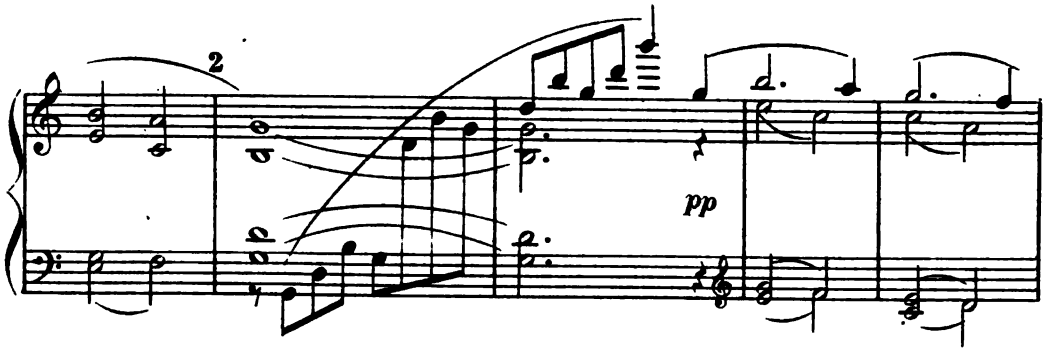
PIANO

p *pp* *p*

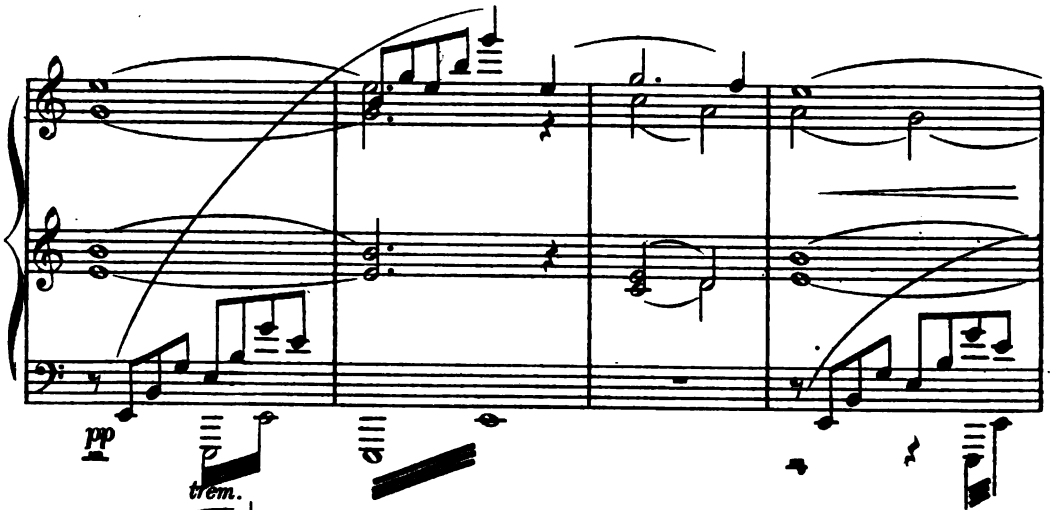
pp *espress. p* *mf*

f *p*

mf *f* *pp p*



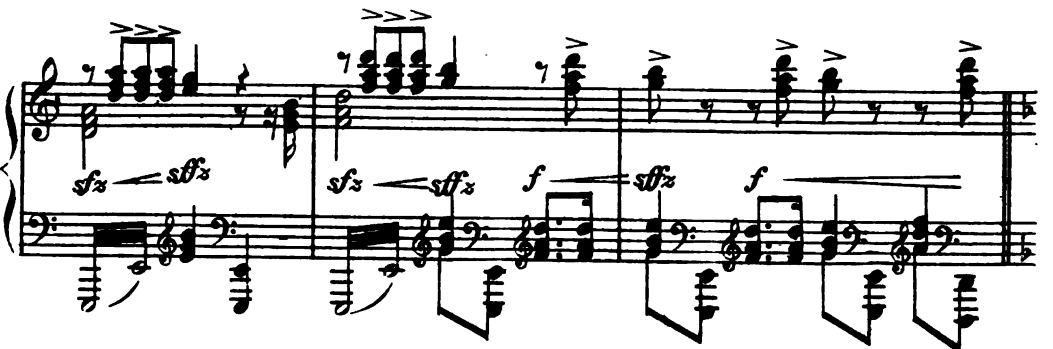
First system of musical notation. The treble staff begins with a measure containing a half note G4 and a half note A4, marked with a '2' above the staff. This is followed by a series of eighth notes ascending from G4 to E5. The bass staff contains a half note G3 and a half note A3. A dynamic marking of *pp* (pianissimo) is placed above the treble staff. A long, sweeping slur connects the end of the first system to the beginning of the second.



Second system of musical notation. The treble staff continues the eighth-note ascent from the first system. The bass staff contains a half note G3 and a half note A3. A dynamic marking of *pp* is placed below the bass staff. A tremolo marking (*trem.*) is placed below the bass staff. A long, sweeping slur connects the end of the second system to the beginning of the third.



Third system of musical notation. The treble staff begins with a measure containing a half note G4 and a half note A4, marked with a '3' above the staff. This is followed by a series of eighth notes ascending from G4 to E5. The bass staff contains a half note G3 and a half note A3. A dynamic marking of *f* (forte) is placed above the treble staff. A dynamic marking of *sfz* (sforzando) is placed above the treble staff. A dynamic marking of *sfz* is placed below the bass staff. A dynamic marking of *ff* (fortissimo) is placed below the bass staff. The text *Poco più moto e agitato* is written above the treble staff.



Fourth system of musical notation. The treble staff begins with a measure containing a half note G4 and a half note A4, marked with a '7' above the staff. This is followed by a series of eighth notes ascending from G4 to E5. The bass staff contains a half note G3 and a half note A3. A dynamic marking of *sfz* is placed below the bass staff. A dynamic marking of *sfz* is placed below the bass staff. A dynamic marking of *f* is placed above the treble staff. A dynamic marking of *sfz* is placed above the treble staff. A dynamic marking of *f* is placed above the treble staff. A dynamic marking of *sfz* is placed above the treble staff.

Largamente e lamentoso

5

First system of the musical score. The piano part (left) features chords with accents and a crescendo leading to a fortissimo (*ff*) section. The bass part (right) has a melodic line with a crescendo leading to a fortissimo (*ff*) section marked *riten.* (ritardando).

Cantabile ed espress.

Second system of the musical score. The piano part (left) is marked *a tempo* and *mf*, featuring triplets. The bass part (right) features triplets and a melodic line. A fortissimo (*sfz*) dynamic is indicated.

Third system of the musical score. The piano part (left) features triplets and a melodic line. The bass part (right) features triplets and a melodic line.

Fourth system of the musical score. The piano part (left) features triplets and a melodic line. The bass part (right) features triplets and a melodic line.

sempre più moto e animato

Fifth system of the musical score. The piano part (left) features triplets and a melodic line. The bass part (right) features triplets and a melodic line. Dynamics include *mf* and *sfz*.

This musical score page, numbered 6, contains five systems of piano music. The notation is complex, featuring multiple staves with various musical elements:

- System 1:** The upper staff has a treble clef and a key signature of one flat. It begins with a measure marked with a '4' and a 'V' (accents). The lower staff has a bass clef and contains dense chordal textures.
- System 2:** The upper staff continues with chords, some marked with 'ff' (fortissimo). The lower staff features a prominent triplet of eighth notes, with dynamic markings including 'f', 'sfz' (sforzando), and 'ff'.
- System 3:** The upper staff continues with chords. The lower staff has a treble clef and contains dense chordal textures, with a dynamic marking of 'f'.
- System 4:** The upper staff has a treble clef and contains dense chordal textures. The lower staff has a bass clef and contains dense chordal textures, with a dynamic marking of 'ff'.
- System 5:** The upper staff has a treble clef and contains dense chordal textures. The lower staff has a bass clef and contains dense chordal textures, with a dynamic marking of 'ff'.

Additional markings include 'trem.' (tremolo) and 'accelerando sempre al allegro agitato' (accelerando sempre al allegro agitato) in the fourth system. The score is written in a style typical of 19th-century piano music, with a focus on harmonic richness and dynamic contrast.

First system of a musical score. The right hand (treble clef) features a melodic line with eighth-note runs, marked with an *sf* (sforzando) dynamic. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. A dotted line with an '8' above it indicates an octave extension in the right hand.

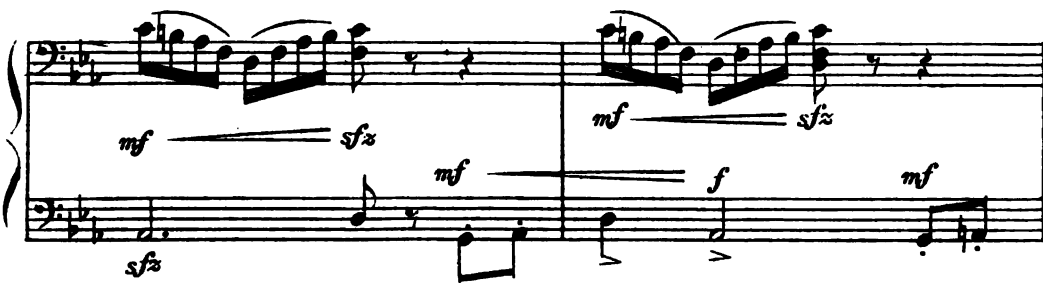
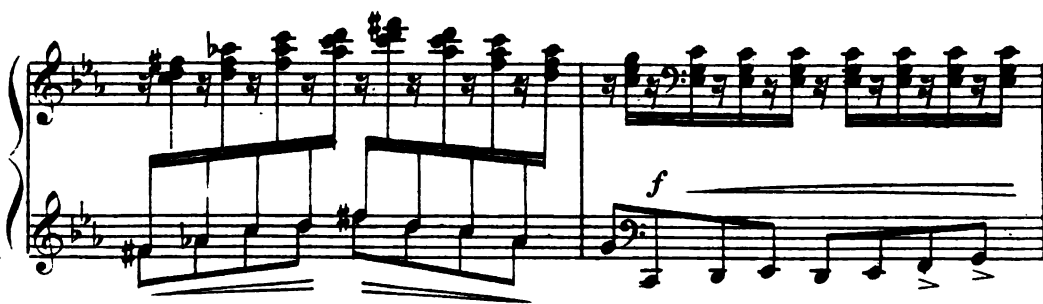
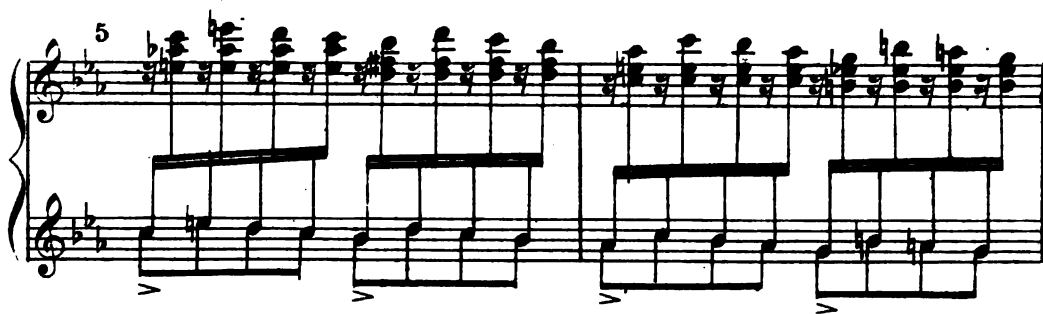
Second system of the musical score. The right hand continues the melodic line, marked with *dimin. molto* (diminuendo molto). The left hand accompaniment remains. A dotted line with an '8' above it indicates an octave extension in the right hand.

Allegro agitato. ♩ = ♩ former tempo

Third system of the musical score. The tempo is marked *Allegro agitato* with the instruction *♩ = ♩ former tempo*. The right hand features a melodic line with slurs and accents, marked with *sf* and *p* dynamics. The left hand accompaniment is marked with *pp* (pianissimo) and *p* (piano). A dotted line with an '8' above it indicates an octave extension in the right hand.

Fourth system of the musical score. The right hand features a melodic line with slurs and accents, marked with *sfz* (sforzando) and *f* (forte) dynamics. The left hand accompaniment is marked with *f* (forte) and *p* (piano). A dotted line with an '8' above it indicates an octave extension in the right hand.

Fifth system of the musical score. The right hand features a melodic line with slurs and accents, marked with *sfz* (sforzando) and *mf* (mezzo-forte) dynamics. The left hand accompaniment is marked with *p* (piano). A dotted line with an '8' above it indicates an octave extension in the right hand.



First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a crescendo hairpin. The lower staff (bass clef) contains a bass line with accents. The tempo/mood marking *cresc. molto* is written in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with a slur and an 8-measure rest. The lower staff continues the bass line with accents.

6 Grandioso

Third system of musical notation, starting with the section marker '6'. The upper staff begins with a treble clef, a key signature change to two sharps (F# and C#), and a forte dynamic marking *sfz*. The lower staff continues with a bass clef and various chordal textures.

Fourth system of musical notation. The upper staff has an 8-measure rest. The lower staff features a forte dynamic marking *ff* and continues with rhythmic patterns.

Fifth system of musical notation. The upper staff has an 8-measure rest. The lower staff begins with a forte dynamic marking *fff* and the tempo marking *Largamente*, followed by a 3-measure rest. The system concludes with a *lunga* (long) marking and a final sustained chord.

meno mosso

7

p espress.

misterioso

pp una corda

p

mf

Moderato e sostenuto

p tre corde cantabile

mf espress.

First system of a musical score. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff has a simpler accompaniment. A dynamic marking of *f* (forte) is placed between the staves. The instruction *poco ritard.* (poco ritardando) is written above the end of the system.

Second system of the musical score. It begins with the tempo marking *tranquillo* and the time signature *8/8*. The upper staff continues with dense, beamed sixteenth-note passages. The lower staff starts with a piano (*p*) dynamic and the tempo marking *a tempo*, then moves to a mezzo-forte (*mf*) dynamic with the instruction *marcato il canto* (marked the song).

Third system of the musical score, continuing the *8/8* tempo. The upper staff maintains the dense, beamed sixteenth-note texture. The lower staff features a more active melodic line with eighth and sixteenth notes.

Fourth system of the musical score. The upper staff continues with the dense, beamed sixteenth-note pattern. The lower staff has a melodic line with eighth notes and some rests.

Fifth system of the musical score. The upper staff continues with the dense, beamed sixteenth-note pattern. The lower staff has a melodic line with eighth notes and some rests.

[illegible]

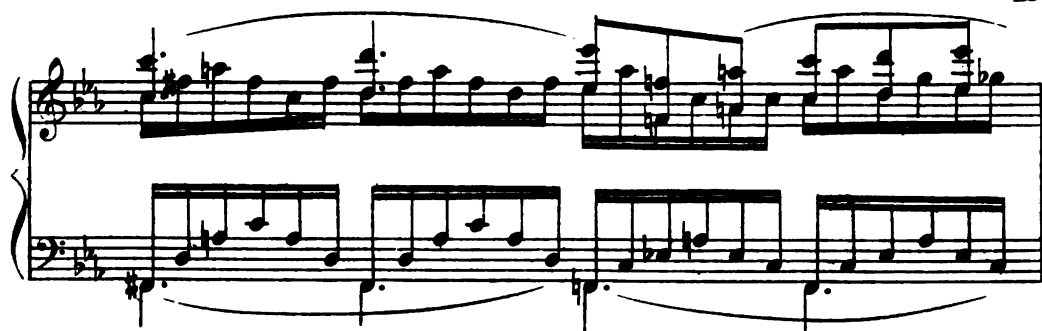
A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent eighth-note melody in the right hand and a bass line in the left hand. The melody is marked with a "C" for C-clef and a "B" for B-flat. The piano part is marked with a "P" for piano. The score includes a repeat sign and a first ending bracket. The lyrics are written below the piano part.

sempre più animato

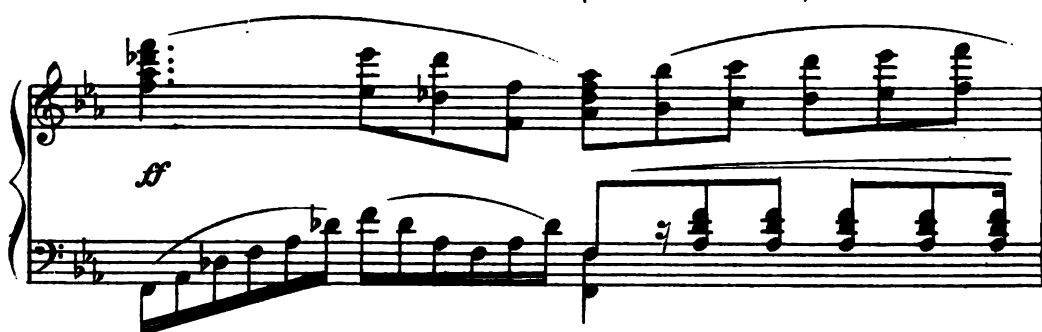
A musical score for a piano piece, marked 'sempre più animato'. The score is written on two staves, treble and bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The music features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand, with some chords and rests. The tempo marking 'sempre più animato' is written above the first staff. The number '9' is written above the first staff, indicating the measure number.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The bass staff provides a harmonic accompaniment. The melody includes a bridge section marked with a double bar line and a repeat sign. The lyrics are written below the bass staff.

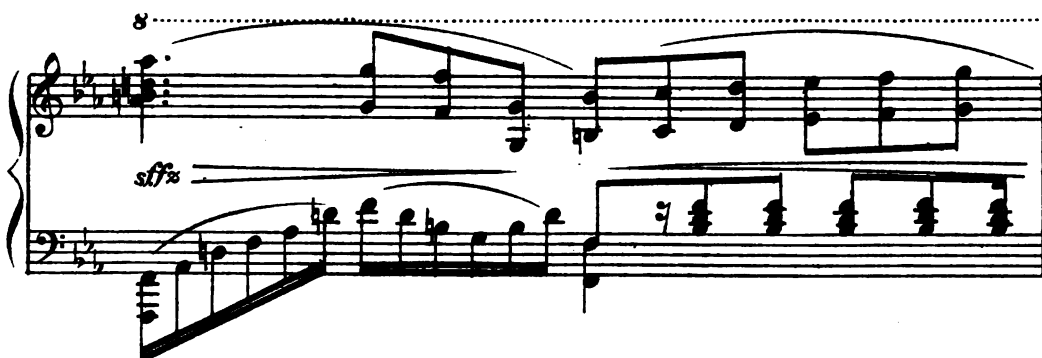
Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody in the treble staff includes a *cresc.* (crescendo) marking. The bass staff provides a harmonic accompaniment. The score is presented in a single system.



First system of musical notation, featuring a treble and bass staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The melody in the treble staff is marked with a slur and a crescendo hairpin. The bass staff features a similar melodic line with a slur and a crescendo hairpin.



Second system of musical notation. The treble staff begins with a *sf* (sforzando) marking. Both staves continue with melodic lines and slurs, maintaining the dynamic intensity.



Third system of musical notation. The treble staff begins with a *sfz* (sforzando) marking. The music continues with complex melodic and harmonic structures across both staves.



Fourth system of musical notation. The treble staff begins with a *sfz* marking. The system concludes with a double bar line and repeat signs in both staves.



Fifth system of musical notation. The treble staff begins with a *sf* marking. The system concludes with a double bar line and repeat signs in both staves. The tempo marking *Largamente* is present in the bass staff.

10 8

ff

This system contains the first two measures of a musical piece. It is written for piano with a treble and bass staff. The key signature has two flats. The first measure has a forte (*ff*) dynamic marking. The music features arpeggiated chords and moving lines in both hands.

8

sfz *sempre più animato* *f* *sfz* *f*

This system contains measures 3 and 4. Measure 3 begins with a *sfz* dynamic and the instruction *sempre più animato*. Measure 4 has a *f* dynamic. The tempo and intensity increase in this section.

ff *ff* *ritard.*

This system contains measures 5 and 6. Measure 5 has a *ff* dynamic. Measure 6 has a *ff* dynamic and a *ritard.* (ritardando) instruction. The music becomes more sustained and slower.

Molto largamente

8

sfz *sfz*

This system contains measures 7 and 8, which are marked *Molto largamente*. Measure 7 has a *sfz* dynamic. Measure 8 has a *sfz* dynamic. The tempo is significantly slowed down.

sfz *poco riten.*

This system contains measures 9 and 10. Measure 9 has a *sfz* dynamic. Measure 10 has a *poco riten.* (poco ritenuto) instruction. The music continues with a slight further slowing.

a tempo

11

8

First system of a piano score. The right hand plays a series of chords in a steady eighth-note pattern. The left hand plays a descending eighth-note scale. Dynamics include *ff* and *dim. sempre*.

8

Second system of the piano score. The right hand continues with chords, and the left hand continues with a descending eighth-note scale.

Third system of the piano score. The right hand continues with chords, and the left hand continues with a descending eighth-note scale.

Fourth system of the piano score. The right hand continues with chords, and the left hand continues with a descending eighth-note scale. Dynamics include *mf* and *poco a poco ritardando*.

Fifth system of the piano score. The right hand continues with chords, and the left hand continues with a descending eighth-note scale. Dynamics include *p*.

Adagio

pp

p

12

pp una corda

A Woman of Israel. (Mezzo Soprano)

Moderato *p*

Mi - se
Have thou

ppp tre corde

poco rall. *a tempo*

re - re mi - hi, Do - mi - ne, et ex -
mer - cy up - on us, Lord our God, in ac -

au - di o - ra - ti - o - - - - - nem me - am.
cor - dance with thy lov - - - - - ing kind - ness.

13 *Small Chorus*4 Sopranos *p dolce espress.*

In te, Do - mi - ne, spe - ra - - vi, non con -
In Thee, O our God, we lay our trust, Let us

4 Altos

p dolce espress.

4 Tenors

In te, Do - mi - ne, spe - ra - - vi, non con -
In Thee, O our God, we lay our trust, Let us

4 Basses

p dolce espress.

mf

fun-dar in ae - ter - num: _____ in ju - sti - ti - a
 ne-ver be con - found - ed: _____ In thy jus-tice and

fun-dar in ae - ter - num: _____ in ju - sti - ti - a
 ne-ver be con - found - ed: _____ In thy jus-tice and

tu - a li - be-ra me. In - cli - na ad me au-rem tu -
 mer-cy de - li - ver thou me. In - cline thou thine ear to thy ser -

tu - a li - be-ra me. — In - cli - na ad me au-rem tu -
 mer-cy de - li - ver thou me. — In - cline thou thine ear to thy ser -

f 15 *sffz* *mf*

am: ac - ce - le - ra, ut e - ru - as me. In ma - nus
vant, and be thou Lord, my fortress and rock. In - to thy

f *sffz* *mf*

am: ac - ce - le - ra ut e - ru - as me. In ma - nus
vant, and be thou Lord, my fortress and rock. In - to thy

f *sffz* *mf*

p *The Woman* *p*

tu - as com - men - do spi - ri - tum me - um: — re - de -
hands I com - mit my spi - rit for - ev - er. — Thou hast re -

p

tu - as com - men - do spi - ri - tum me - um: —
hands I com - mit my spi - rit for - ev - er. —

p

16

f

mi - sti — me Do - mi - ne De - us ve - ri -
 deem - ed — me Lord our Re - deem - er God our

mf

ta - tis.
 Sav - ior.

p animato cresc. molto

Full Chorus**Allegro con molto fuoco**

Lau - da - te Do - mi - num,
 Praise ye our Lord on high,

ff

Lau - da - te Do - mi - num,
 Praise ye our Lord on high,

ff

sffz sfffz f

17

fff

lau - da - te
praise ye our

fff

lau - da - te
praise ye our

*fff**fff*

Do - mi - num, lau - da - te om - nes
Lord on high, O all ye na - tions

Do - mi - num, lau - da - te om - nes
Lord on high, O all ye na - tions

fff

fff *f*

gen - tes: lau - da - te e - um.
praise him. Praise ye our Fa - ther,

fff

gen - tes:
praise him.

fff *ffffz*

18 *ff poco largamente*

om - nes
all ye

f *ff*

lau - da - te e - um, om - nes
Praise ye our Fa - ther, all ye

f *ff cant.* *poco largamente*

po - pu - li, om - nes po - pu - li.
na - tions, praise him, praise the Lord.

po - pu - li om - nes po - pu - li.
na - tions praise him praise the Lord.

fff
fff
fff
dim.

poco rit.

Poco meno mosso e cantabile

mf

Quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri -
 For his mer - cy is or - dained o - ver us ~~us~~ - to the

mf

Poco meno mosso e cantabile

mf

19

mf

Quo - ni - am con - fir - ma - ta est
 For his mer - cy is or - dained

mf

cor - di - a e - jus.
 life ev - er - last - ing.

cresc.

su - per nos mi-se-ri - cor - di - a e - jus,
o - ver us un-to the life ev - er last - ing

cresc.

su - per nos mi-se-ri - cor - di - a e - jus
o - ver us un-to the life ev - er last - ing

cresc.

f cresc. *ff*

Ma - net ve - ri - tas Do - - - mi -
For the truth of our Ho - - - ly

f cresc. *ff*

Ma - net ve - ri - tas Do - - - mi
For the truth of our Ho - - - ly

f

cresc. *ff*

ff
piu mosso

ff

ni, ma - net in ae -
 Lord shall a - bide e -

ff

ni, ma - net in ae -
 Lord shall a - bide e -

ff

fff *animato molto*

ter - num. Lau - da - te
 ter - nal. O all ye

fff *animato molto*

ter - num. Lau - da - te
 ter - nal. O all ye

fff *animato molto*

fff *animato molto*

20

om - nes gen - tes. _____
na - tions praise God. _____

om - nes gen - tes. _____
na - tions praise God. _____

*L.H.**stringendo**fff dim. molto e ritard.*

Lento e lamentoso

Job (Tenor)

mf

Pe-re-at di - es
Per-ish the morn - ing

a tempo

mf sfz p mf rit. p

cresc. *molto rit. e largamente ff*

inqua natus sum, et nox, in qua dictum est: Conceptus est ho - mo
in which I was born, the night when a child was born, was born into sor - row

cresc. *molto rit. e largamente*

21

mf

Di - es il - le ver.
Turn that day in - to

a tempo ritard. a tempo

mf p mf p

ritard.

cresc.

ta - tur in te - ne-bras: non requi-rat e - um de - su-per De - us, et
dark-ness and sha - dow: let the eye of God be ne - ver up-on it, and

cresc.

Piu moto ed agitato
a tempo

f *ff* *ritard.*

non il-lu-stre-tur lu-mi-ne. ma-le-di-cante-i,
let not his light shine down on it. Let them curse that day,

sfz *mf* *ritard.* *mf* *a tempo*

22 *cresc.*

qui ma-le-di-cunt di-e-i, qui pa-ra-ti sunt
they who have curs-ed the day-light, who are ready to raise,

f *meno mosso e largamente*

su-sci-ta-re Le-vi-a-than. Nunc e-nim dor-mi-
ready to raise up Le-vi-a-than. For I should be in

poco rit.

ens-si-le-rem, et som-no me-o re-qui-es-ce-rem
slum-ber si-lent, and deep in sleep lie rest-ing qui-et-ly

poco rit.

a tempo p

cum re - gi - bus et con - su - li - bus ter - - rae qui ae -
 •Like un - to kings and to coun - sel - lers might ty who have

a tempo p

23

di - fi - cant si - bi so - li - - tu - di - nes. I - bi
 built pla - ces des - o - late in sol - i - tude. Where the

f

mf

im - pi - i ces sa - ve - runt a tu - mul - tu, et i - bi
 wick - ed no long - er vex and cease their cla - mor, and where the

ff ritard.

re - qui - e - ve - runt fes - si ro - bo - - re.
 souls that are wea - ry lie in long slum - - ber.

ff ritard. *a tempo* *ff*

24 *Piu mosso ed agitato**a tempo*

a tempo
ff
3
sfz

Tempo I Lento e lamentoso

ritard.
sfz *f* *sfz* *mf*
mf
Qua-re mie-e-ro
Oh why are light and
a tempo

da - ta est lux, et vi - ta his, qui in
life sent un-to him, whose way is hid and whose

Largamente, quasi recit.
25 *ff*
sfz
a - ma-ri - tu - di - ne a - ni-mi sunt? qui expec-tant
spi - rit is cloud - ed with bit - ter - ness? and for death he

sffz

mor - - - tem, qui ex - spec - tant
wait - - - eth, and for death he

sffz *f* *sffz*

f *molto doloroso*

mor - - - tem, et - - - non
wait - - - eth, and - - - death

sffz *f* *ff* *ritard.*

ff 26

ve - nit. a -
comes not. -

Lento e lamentoso

sffz *a tempo* *f* *sffz* *dim.*

ritard

p *sffz* *dim.* *p*

Allegro non troppo, ma agitato

pp *p* *sfz*

The Friend (Baritone)

mf In ho - ro - re vi - si - o - nis noc -
In the hor - ror of a vis - ion of

sfz *mf* *sfz*

tur - nae, — quan - do so - let so - por oc - cu - pa - re
dark - ness — when the earth was sunk in slum - ber and the

sfz

27
ho - mi - nes, — pa - vor te - - nuit me, et
night was still, ter - ror filled my heart with

sfz *sfz*

tre - mor, et om - nia os - same - a per - ter - ri - ta
tremb - ling, and all my be - ing quiver'd with won - der and

sunt, _____ et cum spi - ri - tus me prae -
fear. _____ Be - hold a spi - rit came in

sen - te tran - si - ret, in - ho - ru - e - runt
pres - ence be - fore me, and my flesh was cold and my

pi - li car - nis me - ae. Ste - tit qui - dam,
heart was chill with - in me. Si - lent stand - ing

cu - jus non ag - nos - ce - bam
saw I one whose face I

29
vul - tum, im
knew not, and the

a - go co - ram oc - cu - lis me - is, et
sha - dow of a form was be - fore me, and a

vo - cem qua - si au - rae le - nis au - dà - vi.
voice as of a wind came out from the dark - ness

30

Misterioso
pp *mf cresc.*

molto *ff*

31 *Largamente* *ff recit.*
Numquid ho - mo De - i com - pa - ra - ti - o - ne
How if man com - pare him - self to God al - migh - ty,

sffz *colla voce* *f* *sffz*

ju-sti-fi-ca - bi - tur? For-si-tan — ve-sti-gi-a
 shall he be jus - ti - fied? For by man — shall God and his

De - i com - pre - hen - des,
 ways be com - pre - hend - ed.

et u-sque ad per - fec - tum Om - ni - po-ten-tem re - pe - ri -
 and shall his high per - fec - tion un - to a mortal be clear to

es?
 see?

ritard.

ff dim. f

33
a tempo
meno mosso

p Ex - cel - si - or coe - lo est, et
More high than the Heav'n is He, and

p *pp* a tempo meno mosso

quid fa ci - es? pro - fun - di - or in -
what canst thou know? Deep - er than Hell our

fer - no, et un - de cog - no - sces?
Lord is and what can man un - der - stand?

34 *Poco sostenuto* $\text{♩} = \text{♩}$

p

mf

Si — i - ni - qui - ta - tem, quae
If — thou put - test — from thee all

est in ma - nu tu - a, ab -
wick - ed - ness and e - vil thou

f

stu - le - ris a te, et non man - se - rit in ta - ber - na - cu - lo
hold - est in thine hands and if thou wilt cast out from thy dwelling place

tu - o in - ju - sti - ti - a:
all thy in - jus - tice and sin: *poco rit.*

fz poco rit.

35 *a tempo meno mosso e largamente*

mf tunc le - va - re po - te - ris
thou canst raise an in - no - cent

p una corda

fa - ci - em tu - am,
face to him pure,

et e - ris sta - bi - lis,
and whol - ly with - out stain,

et non ti - me - bis. Mi
and thou shalt fear not. Thy

se - ri - ae o bli - vi -
mi - se - ry shall be for -

f.
sce - ris, et qua - si a -
got - ten and e - ven as

36 *poco a poco piu mosso e cresc.*

qua - rum, quae prae - te - ri -
wa - ters that pass and re -

tre corde

e - runt, re - cor - da - be - ris.
turn not, it shall pass a - way

Et qua - si me - ri - di - a - nus
and bright - ness like un - to noon - day

ful - - gor con - sur - - get ti - bi
splen - - dor shall shine - up - on thee

ff

ad ves - per - am:
when eve - ning falls,

sfz

sfz

sfz *poco rit.*

37 *a tempo* *ff*

et and cum te con - sum - tum
and when thou hast thought thy

ff

f cresc.

pu ta - ve - - ris, o - ri - e - ris,
life con - sum - ed, thou shalt shine forth,

sfz *mf*

rit.

o - ri - e - ris, o - ri - e - ris ut lu - ci -
thou shalt shine forth, thou shalt shine forth like Lu - ci -

sfz *f* *sfz* *sfz* *rit.*

38

a tempo

First system of musical notation. The upper staff (treble clef) contains a melodic line with a fermata over the first measure, marked *fer. fer.*. The lower staff (bass clef) contains a rhythmic accompaniment. The tempo is marked *a tempo* and the dynamics include *cresc.* (crescendo).



Second system of musical notation. The upper staff continues the melodic line. The lower staff features a more complex rhythmic pattern. Dynamics include *fff* (fortissimo), *f* (forte), and *dim.* (diminuendo).



Third system of musical notation. The upper staff continues the melodic line. The lower staff features a more complex rhythmic pattern. Dynamics include *fff* (fortissimo), *f* (forte), and *dim.* (diminuendo).



Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a more complex rhythmic pattern. Dynamics include *mf* (mezzo-forte), *dim. e ritard.* (diminuendo e ritardando), and *7* (seven).

Adagio molto sostenuto e tranquillo

39 The Woman

p

Do - mi - ne Do - mi - nus no - ster, quam ad - mi - ra - bi - le est
 Fath - er Je - ho - vah al - migh - ty, how is thy name in all the

p

no - men tu - um in u - - ni - ver - sa ter - ra!
 earth call'd wondrous, by all — the na - tions prais - ed!

mf *f* 40

Quo - ni - am e - le - va - ta est mag - ni - fi - cen - ti - a
 How is thy glo - ry raised on high, how is thine ex - cel - lence

p *cresc.* *f*

poco rit. *a tempo* *mp*

tu - a su - per coe - los. Quo - ni - am vi - de - bo coe - los tu - os,
 in the heav'ns ex - al - ted! For mine eyes be - hold the heav'n thou madest,

a tempo *poco rit.* *p*

o - pe-ra di-gi-to-rum tu - o - rum: lu - nam et stel - las,
all that thy fingers fashion'd a - bove us; moon-light and star-light

quae tu fun - da - sti. Quid est ho - mo,
thou hast es - tab - lish'd. What is man, that

quod memores e - jus? aut fi - li - us ho-mi-nis,
thou art mindful of him, or what is the son of man,

ff dim. e poco riten.

quo - ni - am vi - si - tes e - um?
that thou shouldst look down up - on him?

dim. e poco riten.

42

mf The Woman*a tempo*

Do - mi - ne Do - mi - nus no - ster,
Fath - er Je - ho - vah al - migh - ty,

Sopranos I & II

pp
Do - mi - ne
Lord our God,

Do - mi - ne
heav'n - ly Lord!

*Altos I & II**a tempo**mf*

quam ad - mi - ra - bi - le est no - men tu - um!
how is thy name in all the earth callt won - drous!

Do - mi - ne,
Lord our God!

Do - mi - ne, ——— quam
heav'n - ly Lord, ——— how

pp

unis

ad - mi - ra - bi - le est no - men tu - um
 is thy name in all earth call - ed won - drous

unis f

quam ad - mi - ra - bi - le est
 how is thy name in all earth

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole note rest, followed by a melodic phrase. The middle staff is another vocal line, also in G major, with lyrics. The bottom staff is a piano accompaniment in G major, featuring a continuous eighth-note arpeggiated pattern. Dynamics include *f* (forte) and *unis* (unison).

f p

est no - men tu - um
 by all the na - tions prais - ed

f

no - men tu - um!
 call - ed won - drous!

The second system continues the musical score. It features similar vocal and piano parts. The piano accompaniment continues with the arpeggiated pattern. Dynamics include *f* (forte) and *p* (piano). The lyrics are split across two lines of vocal staves.

43

p

Do - mi - ne Do - mi - nus Do - mi - nus no - ster,
 Lord our God, heav'n - ly Lord, Fath - er Je - ho - vah,
 Fath - er, Je - ho - vah al - migh - ty,

quam ad - mi - ra - bi - le est no - men tu - um
 how is thy name in all the earth call'd won - drous!

44 *f*

Do - mi - ne Do - mi - nus no - ster,
 Lord our God, Fath - er al - migh - ty,

f

Do - mi - ne Do - mi - nus no - ster,
 Fath - er Je - ho - vah al - migh - ty,

f

Do - mi - ne Do - mi - nus no - ster,
 Fath - er Je - ho - vah al - migh - ty,

f

mf

quam ad - mi - ra - bi - le
 how shall thy name be praised

mf

quam ad - mi - ra - bi - le
 how shall thy name be praised

mf

f *ff*

quam ad - mi - ra - bi - le est no - men tu - um est
 how is thy name in all the earth call'd wondrous, thy

f
 est
 thy
f

45 *cresc.* *fff*

no - men tu - um in u - ni - ver - sa - ter - ra!
 name call'd won-drous, by all the na - tions prais-ed!

ff

no - men tu - um in u - ni - ver - sa ter - ra!
 name call'd won-drous, by all the na - tions prais-ed!

ff *cresc.*

Do - mi - ne
Lord our God,

f cresc. *sfz*

46

p ritard. *mf a tempo* *p*

Do - mi - ne! Do - mi - ne! Do - mi - nus nos - ter! Do - mi - ne
heav'n-ly Lord! Father Je - ho - vah al - migh - ty! Fath - er Je -

Do - mi - ne Do - mi - nus nos - ter!
heav'n-ly Lord! Fath - er al - migh - ty!

p ritard. *a tempo* *p*

Do - mi - nus nos - ter! Do - mi - ne Do - mi - nus nos - ter!
 ho - vah al - migh - ty! Fath - er Je - ho - vah al - migh - ty

pp

Do - mi - ne! Do - mi - ne! Do - mi - ne!
 Lord our God! heav'n - ly Lord, Lord our God,

pp *pp*

Do - mi - ne! Do - mi - ne!
 Lord our God! Lord our God

47 *Job*
f recit.

Di - cam De - o:
 I will say, Lord,

ppp

Do - mi - ne!
 heav'n - ly Lord!

ppp

sfz sfz p

Allegro con molto fuoco

f

no - li me con - dem - na -
be thou slow to con - demn

mf sfz sfz sfz

re: in - di - ca mi - hi,
me; let me see clear - ly

48 *f*

cur me i - ta ju - di - ces. Num - quid
why thou so hast judg - ed me. Dost thou

sfz

ff

bo - num ti - bi vi - de - tur,
think it good to opp - ress me,

sfz sfz

si ca - lum - ni - e - ris me, et op -
and con - trive to do me ill, and tor -

pri - mas me o - - pus ma - nu - um tu -
ment my soul? On - - ly thou a - lone hast

a - - rum, et con - si - li - um
made me, but the coun - sels of

im - pi - o - rum ad - ju - ves?
wick - ed men thou hast sus - tained.

50

Num - quid
Are the

sfz *mf*

il basso marcato

o - cu - li car - ne - i ti - bi sunt: aut si - cut vi - det
eyes of the Lord like to mor - tal eyes, and e - ven as a

ff *f* *sfz* *ff* *mf*

ho - mo, et tu vi - - de - bis?
man sees dost thou be - - hold us?

ff *sfz* *ff*

51 *f*

Num - quid si - cut di - es ho - mi - nis di - es
Is thy day told as the day of a man is

sff *mf*

f

tu - i, et an - ni tu - i si - cut hu -
count - ed, and can the years thou knowest like

sff *mf*

52 *mf*

ma - na sunt tem - po - ra, ut.
hu - man years be num - bered, that

sff *mf*

f

quae - ras i - ni - qui - ta - tem me - am,
thou in my heart dost seek of - fen - ces,

f

mf

et pec - ca - tum — me - um scru -
and that thou dost — search for my

sf

mf

ff

te - - - ris? et sci -
weak - - - ness? Thou know

53.

ff

ff

ff

f

as qui - a ni - hil im - pi - um —
est I have re - ver sinned nor done i -

mf

mf

fe - - ce - rim, cum sit ne -
ni - - qui - ty, and that no

mf

mo qui de ma - nu tu - a pos - sit er - ru -
power from the hand of God my spir - it can de -

e - - - re.
li - - - ver.

54 Moderato e risoluto $\text{♩} = \text{♩}$.

Quan-tas ha-be-o i-ni-qui-ta-tes, et pec-ca-ta,
Tell me all my sins and my transgressions, and mine er - rors,

sce-le-ra me - a et de-lic - ta
show me mine e - vil, mine of - fen - ces,

ff

o - - - - - sten - de
o - - - - - pen - them

cresc. molto

mf

mi - - - - - hi: - - - - - Cur fa - ci - em
to - - - - - me! Why hid - est thou

sfz

tu - am ab - scon - dis, et ar - bi - tra - ris me i - ni - mi - cum
from me thy face and con - si - der - est thou me as one who of -

sfz

tu - - - - - um?
fends thee?

ff

55 Allegro moderato, ma agitato

f The Friend *cresc.*

Num - quid sa - pi - ens
Now in van - i - ty

re - spon - de - bit
shall a wise man

qua - si in ven - tum
ut - ter an emp - ty

lo - - - - - quens,
rea - - - - - son

f
et im - ple - bit ar -
and be filled with the

sfz *sfz*

do - - - re sto - ma - - chum
ar - - dor of fool - - ish

sfz

tr
su - - - - - um?
pas - - - - - sion?

sfz

56

mf

ar - gu is ver - bis
How shall thy speech con -

f

e - um,
fute him,

quae non est ae - qua - lis
when he can - not take thy

f

ti - bi, et lo
mean - ing? Wilt thou

que - ris, quod ti - bi -
speak when thy words shall

mf

non ex - pe - dit
not a - vail thee?

mf

p

57 *mf* The Woman *f*

Quan-tum in te est e - va-cu-a - sti ti - mo - rem,
Yea, with all thy might thou cast-est ter-ror from out thee,

mf *sfz* *mf* *sfz*

et tu - li - sti pre - ces co - ram De - o.
and re - strain - est prayer be - fore thy God.

mf *sfz* *f molto ritard.*

a tempo

sfz

mf

Do-cuit e - nim i - ni-qui-tas tu - a os tu - um,
 For thy sin and i - ni-qui-ty teach thy lips e - vil,

sfz *mf* *sfz* *mf*

cresc.

et i - mi - ta - ris lin-guam bla - sphe-man - ti - um. ———
 and thou dost coun - ter-feit the tongue of blas - phe - my. ———

mf *f molto ritard.*

ff meno mosso 58

Con-dem-na - bit te os tu - um, et non
 It is thine own mouth and not mine that con -

sfz a tempo *f* *sfz*

First system of the musical score. The vocal line is in treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "e - - - - go, demns thee;". The piano accompaniment consists of two staves in bass clef, with the right hand playing a series of eighth notes and the left hand playing a series of quarter notes. There are dynamic markings of *sfz* and *mf* in the piano part.

e - - - - go,
demns thee;

Second system of the musical score. The vocal line continues with the lyrics "et la - bi - a tu - a re - spon - de - bunt ti - bi. yea thine own lips shall tes - ti - fy a - gainst thee." The piano accompaniment features a series of eighth notes in the right hand and quarter notes in the left hand. There are dynamic markings of *sfz* and *mf* in the piano part.

et la - bi - a tu - a re - spon - de - bunt ti - bi.
yea thine own lips shall tes - ti - fy a - gainst thee.

Third system of the musical score. The vocal line is empty. The piano accompaniment features a series of eighth notes in the right hand and quarter notes in the left hand. There are dynamic markings of *p* and *cresc.* in the piano part.

stringendo molto *cresc.*

Fourth system of the musical score. The vocal line is empty. The piano accompaniment features a series of eighth notes in the right hand and quarter notes in the left hand. There are dynamic markings of *p* and *cresc.* in the piano part.

*Molto meno mosso e cantabile*59 *The Friend* *f*

No - ne lux im - pi - i ex - tin -
 For the light of the wick - ed shall

molto meno mosso

sfz

gue - - - tur, nec splen - de - bit
 per - - - ish and the spark of his

flam - ma ig - nis e - - - jus
 flame shall die in dark - - - ness

60 *mf* *The Woman*

Lux ob - ten - e - bre - scet in ta - ber - na - cu - la
 Light shall be ex - tin - guished with - in his dwelling place

mf

il - - - li - us et lu -
er - - - er more, and the



cresc.
cer na, quae su per
can dle which hangs a -

cresc.

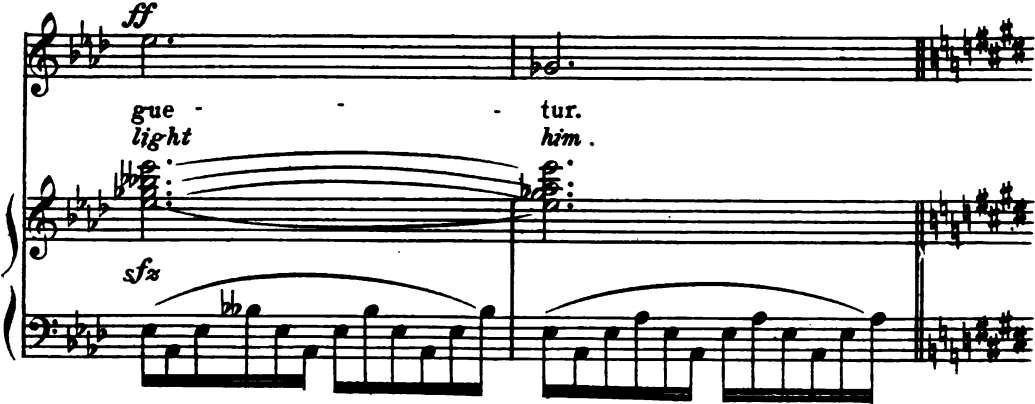


e - - - um est, ex - tin -
bove his head shall not



ff
gue - tur.
light him.

sfx



poco largamente

61 *ff* *f*

Re - ve - la - bunt coe - li i - ni - qui - ta - tem
 Heav'n shall lay him bare, his i - ni - qui - ty un

The Friend

ff *f*

e - jus et ter - ra con -
 cov - er, and earth shall re -

sur - get ad - ver - sus e - um.
 veal him and rise a - gainst him.

mf più dolce

A - per - tum e - rit ger - men do - mus
The in - crease of his house shall flow a -

mf

A - per - tum e - rit ger - men
The in - crease of his house shall

f cresc.

il - li - us, de - tra - he - tur in
way from him, in the day of God's

f cresc.

do - mus il - li - us, de - tra he - tur in
flow a - way from him, in the day of God's

cresc.

ff

di - e fu - ro - ris De - i.
an - ger it shall be ta - ken

ff

62 *ff* *f*

Haec est pars ho - mi - nis im - pi - i a De - o, et he -
 This is the he - ri - tage which the Lord ap - point - eth un - to

ff *f*

sfz *f*

re - di - tas ver - bo - rum e - jus a Do -
 wick - ed - ness, the portion granted by God's

ff

sfz *sfz* *sfz*

mi - no.
 de - cree.

accel.

Allegro con fuoco

f *cresc. sempre*

Quo - ni - am qui ma - li -
Woe to them all e - vil

f *cresc. sempre*

Quo - ni - am qui ma - li -
Woe to them all e - vil

f

gnan - tur, ex - ter - mi - na -
do - ers, they shall be a -

ff

bun - tur,
curs - ed,

ff

sfz

64 *ff*

Quo - ni - am qui ma - li -
Woe to them all e - vil

ff

Quo - ni - am qui ma - li -
Woe to them all e - vil

ff

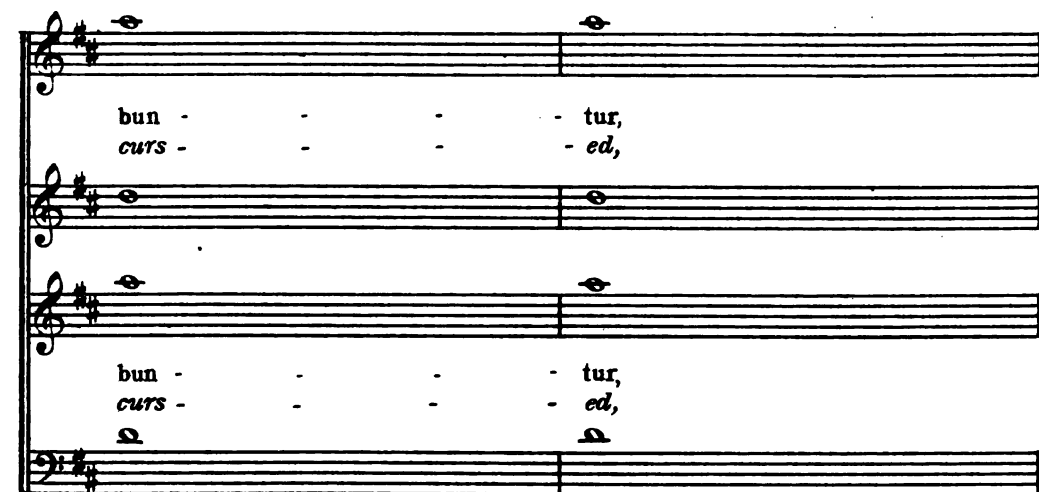
gnan - tur ex - ter - mi - na -
do - - - - - ers they shall be a -

ff

gnan - tur ex - ter - mi - na -
do - - - - - ers they shall be a -

ff

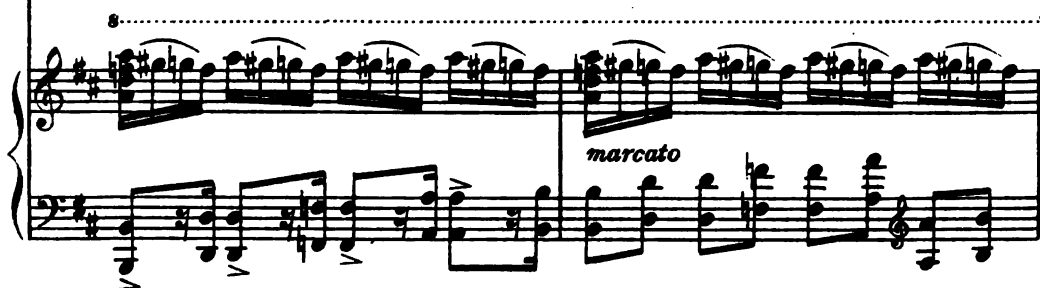
8



Two systems of vocal staves, each with four staves (Soprano, Alto, Tenor, Bass). The first system has lyrics: "bun - - - tur," and "curs - - - ed,". The second system has lyrics: "bun - - - tur," and "curs - - - ed,". The staves are empty except for the lyrics.

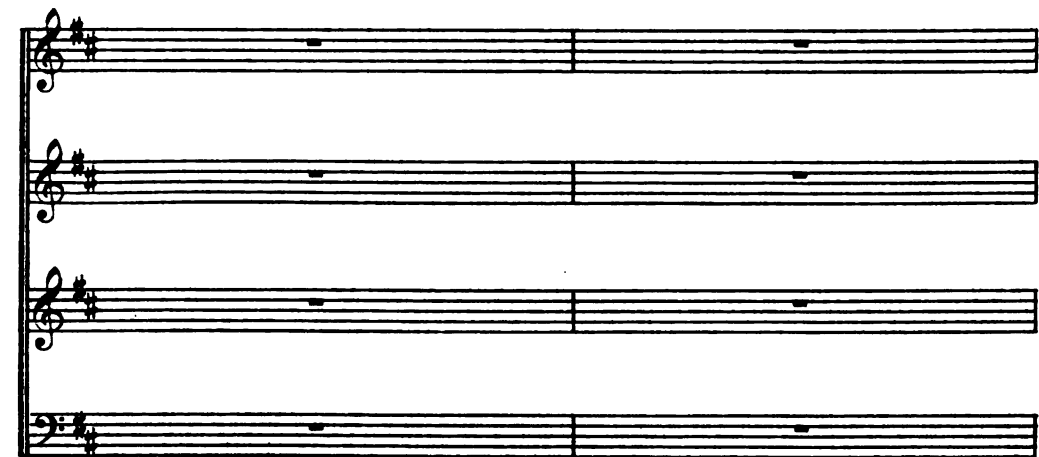
bun - - - tur,
curs - - - ed,

bun - - - tur,
curs - - - ed,



Piano accompaniment for the first system. The right hand plays a rapid, ascending and descending scale-like pattern. The left hand plays a similar pattern, with some chords. The tempo/mood is marked "marcato".

marcato



Two systems of empty vocal staves, each with four staves (Soprano, Alto, Tenor, Bass). The staves are empty.



Piano accompaniment for the second system. The right hand plays a rapid, ascending and descending scale-like pattern. The left hand plays a similar pattern, with some chords. The tempo/mood is marked "fff" (fortissimo) and "dimin." (diminuendo).

fff *dimin.*

65 *p meno mosso e dolce*

sus - ti - nen - tes
but the faith - ful,

*meno mosso e dolce**poco riten.**p a tempo*

an - tem Do - mi - num:
they that wait on God,

p

ip - si he - re - di - ta - bunt ter - ram,
e - ven the earth they shall in - he - rit,

mf
 sus - ti - nen - tes au - tem Do - mi - num:
 but the faith - ful, they that wait on God,

The musical score for page 77 consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The vocal melody begins with a half rest, followed by a quarter note D, then eighth notes E and F, and a quarter note G. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

66

mf
 ip - si he - re di - ta - bunt ter - ram
 e - ven the earth they shall in - he - rit

The musical score for page 66 consists of four staves. The top three staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The vocal melody begins with a half rest, followed by a quarter note D, then eighth notes E and F, and a quarter note G. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

p *mf*

sus - ti - nen - tes au - tem Do - mi - num:
but the faith - ful, they that wait on God,

p

sus - ti - nen - tes au - tem
but the faith - ful, they that

p subito

poco a poco cresc. *mf*

sus - ti - nen - tes au - tem Do - mi - num:
but the faith - ful, they that wait on God,

p *mf*

Do - mi - num: sus - ti - nen - tes au - tem
wait on God, but the faith - ful, they that

p

poco a poco cresc.

67

ip - si he - re - di - ta - bunt
e - ven the earth they shall in -

mf
Do - mi - num: ip - si he -
wait on God, e - ven the

mf
Do - mi - num, he - re - di -
wait on God, the earth they

mf
ter - ram, et de lec - ta -
he - rit, in a - bun - dant

ip - si he - re - di - ta - bunt
e - ven the earth they shall in -

re - di - ta - bunt ter - ram: et de -
earth they shall in - he - rit, in the

ta - bunt ter - ram: et de -
shall in - he - rit, in the

bun - tur in pa - ce, peace shall find sweet - ness,
 ter - ram: et de - lec - ta he - rit, in the ways of
 lec - ta - bun - tur in mul - ti - tu - di - ne ways of peace they shall find a - bun - dance of
 lec - ta - bun - tur in ways of peace they shall in find pa - ce, sweet - ness, bun - tur in mul - ti - tu - di - ne peace they shall find a - bun - dance of
 pa - cis, in mul - ti - tu - di - ne sweet - ness, shall find a - bun - dance of mul - ti - tu - di - ne pa - cis, find a - bun - dance of sweet - ness.

68 *più animato e cresc. sempre*

pa - cis. — Qui - a pecca - to - res
 sweet - ness. — But all evil do - ers,

pa - cis. — Qui - a pecca - to - res
 sweet - ness. — But all evil do - ers,

più animato e cresc. sempre

Qui - a pec - ca - to - res
 But all e - vil do - ers

più animato e cresc. sempre

sfz f sfz

pe - ri - bunt. Qui - a pec - ca -
 they shall die. But all e - vil

pe - ri - bunt. Qui - a
 they shall die. But all

ff f

pe - ri - bunt. Qui - a
 they shall die. But all

ff sfz > f

sempre marcato **ff**

to - - res pe - ri - bunt,
do - - ers, they shall die,

ff

pec-ca-to-res pe - ri - bunt,
e-vil do-ers, they shall die,

ff

pec-ca-to-res pe - ri - bunt,
e-vil do-ers, they shall die,

ff

sempre marcato

ffz

ff **ff** 69

qui - a pec-ca-to-res
But all e-vil do-ers,

ff **ff**

qui - a pec-ca-to-res
But all e-vil do-ers,

ff **ff**

ff

ffz **ffz** **ffz** **ffz**

pe ri bunt.
they shall die.

pe ri bunt, pe ri bunt.
they shall die, shall pe rish.

pe ri bunt.
they shall die.

pe ri bunt, pe ri bunt.
they shall die, shall pe rish.

sfz *sfz* *sfz* *ritard.*

70

f

I - ni - mi - ci ve - ro Do - mi - ni,
He shall cast out all his en - e - mies,

I - ni - mi - ci
He shall cast out

f

I - ni - mi - ci ve - ro Do - mi - ni
He shall cast out all his en - e - mies,

a tempo con molto fuoco

I - ni - mi - ci
He shall cast out

sfz *sfz* *sfz* *sfz*

ff I - ni - mi - ci ve - ro Do - mi - ni *f* mox ut
ff He shall cast out all his en - e - mies, they shall

ve - ro Do - mi - ni I - ni - mi - ci ve - ro Do - mi - ni mox ut
 all his en - e - mies, He shall cast out all his en - e - mies, they shall

ff I - ni - mi - ci ve - ro Do - mi - ni mox ut
ff He shall cast out all his en - e - mies, they shall

ve - ro Do - mi - ni I - ni - mi - ci ve - ro Do - mi - ni mox ut
 all his en - e - mies He shall cast out all his en - e - mies, they shall

ff *ff* *ff*

71

ho - no - ri - fi - ca - ti fu - e - rint, et ex - al -
 van - ish at the mo - ment when they have been raised to

ho - no - ri - fi - ca - ti fu - e - rint,
 van - ish at the mo - ment they have ris'n,

ho - no - ri - fi - ca - ti fu - e - rint, et ex - al -
 van - ish at the mo - ment when they have been raised to

ho - no - ri - fi - ca - ti fu - e - rint,
 van - ish at the mo - ment they have ris'n,

meno f e poco largamente

ta - ti, de-fi-ci-en-tes, quem-ad-mo-dum
hon - or proudly ex-al-ted, as in smoke they

et ex-al-ta-ti de-fi-ci-en-tes, quem-ad-mo-dum
have ris'n to hon-or, proudly ex-al-ted, as in smoke they

ta - ti, de-fi-ci-en-tes, quem-ad-mo-dum
hon - or proudly ex-al-ted, as in smoke they

et ex-al-ta-ti, de-fi-ci-en-tes, quem-ad-mo-dum
have ris'n to hon-or proudly ex-al-ted, as in smoke they

fu - mus de-fi-ci-ent, quem-ad-mo-dum
shall be con-sum'd a-way, as in smoke they

fu - mus de-fi-ci-ent quem-ad-mo-dum
shall be con-sum'd a-way, as in smoke they

fu - mus de - fi - ci - ent, de - fi - ci - ent.
shall — be con - sum'd a - way, con - sum'd a - way.

fu - mus de - fi - ci - ent de - fi - ci - ent.
shall — be con - sum'd a - way, con - sum'd a - way.

72 *più animato* *ff*

Quo - ni - am qui ma - li -
Woe to them, all e - vil

ff

Quo - ni - am qui ma - li -
Woe to them, all e - vil

ff

più animato *stffz = ff*

gnan - tur, ex - ter - mi - na -
do - ers, they shall be a -

bun - tur.
curs - ed.

Allegro molto, quasi presto

73 *f* *cresc. molto*

Quo-ni-am qui ma-li-gnan-tur ex-ter-mi-na-
 Woe to them, all e-vil do-ers they shall be a-

ff

f *cresc. molto*

Quo-ni-am qui ma-li-gnan-tur ex-ter-mi-na-
 Woe to them, all e-vil do-ers they shall be a-

ff

Allegro molto, quasi presto *cresc. molto*

f

ff

bun - - - - - tur,
 curs - - - - - ed,

ff

bun - - - - - tur,
 curs - - - - - ed,

ff

ff

74

ex - ter -
they shall

ex - ter -
they shall

mi - na - bun - tur.
be a - curs - ed.

mi - na - bun - tur.
be a - curs - ed.

dimin. sempre

poco a poco ritenuto

f

f *mf*

75 *Lento e lamentoso*
a tempo
mf *sf*

Job f poco agitato

At-ten-di-te me, et ob-stu-pe-sci-te,
Now harken to me, and be-as-ton-ish-ed,

ritard. *p* *col voce* *sfz > p*

mf *f*

et su - per - po - ni - te di - gi - tum o - ri ve - stro;
and let your fin - ger - tips lie on your mouth for won - der;

sfz > p *sfz > p* *sfz > p*

76

et e - go, quan - do
and mark me, when I

sfz > mf *ritard.* *a tempo sfz > p* *col voce*

f *p*

re - cor - da - tus fu - e - ro per - tim - es - co, et
do be - think me how it is, I am fear - ful, my

sfz > p

f *mf* *sfz* *ritard.* *p*

con - cu - tit car - men me - um tre - mor.
bo - dy is sha - ken with its trembling.

sfz > mf

mf più agitato poco a poco cresc.

Qua - re er - go im - pi - i vi - vunt, sub - le - va - ti sunt,
 Where-fo~~r~~ do the im - pi - ous flourish, why are they up-held,

p poco a poco cresc.

con - fir - ma - ti - que di - vi - ti - is? Do - muse - o - rum se - cu - rae sunt, 'et
 how do they come to pros - pe - ri - ty? Safe are their hous - es and free from harm, and

non est vir - ga De - i su - per il - los.
 God holds not his rod of wrath a - bove them.

ff

f cresc. ed accel. molto

ff ritard. *ff*

78 *mf*

Quis mi - hi tri - bu -
Who would be - lieve it

p

at so, ut sim jux - ta men - ses pris -
that but yes - ter - day were the

ti - nos se - cun - dum di - es, qui - bus De - us
old days, the months de - part - ed, when the Lord held

79

cus - to - di - e - bat me, quan - do splen
me in his might - y hand. days when the

de - bat lu - cer - na e - jus su - per ca - put
 flame of his splen - dor spread its bright - ness all a -

me - um, et ad lu - men e - jus am - bu -
 bout me, and be - neath his light I walkd in

la - ba in te - ne - bris?
 safe - ty thro' the dark - ness?

f *mf* *poco rit.* *p*

80 *mf*
 si - cut fu - i in di - e - bus ad - o - le -
 e - ven so my way was light - ed thro' all the

a tempo

scen - ti - ae me - ae quan - do
days of my ripe - ness, when the

e - rat Om-ni-po-tens me - cum
Lord in his mer-cy was with me,

et in cir - cu - i - tu me - o pu - e - ri
and in a cir-cle my chil - dren gath - er'd a -

me - i.
bout me.

81 *p*

Ju - sti - ti - a in - du - tus
In right - eous - ness I wrap my -

espress.

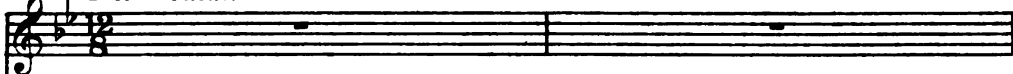
sum: et ve - sti - vi me, si-cut
self: I have cloth - ed me with the

ve - sti-men-to et di - a-dem-a - te ju - di - ci - o
robe of jus - tice, it is a di - a - dem, a gar-ment a -

me - o.
bout me.

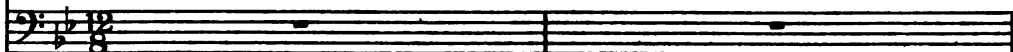
ritand.

82 *The Woman*



Di - ce-bam - que: in ni - du-lo me - o mo - ri - ar,
Then I said, I shall die in the nest that shel-ters me,

The Friend



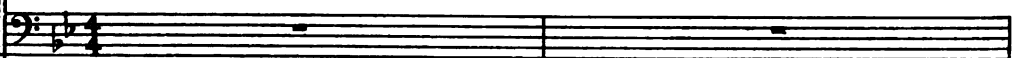
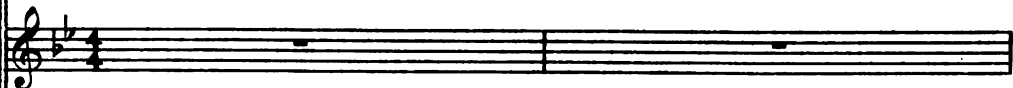
Small Chorus

pp sempre

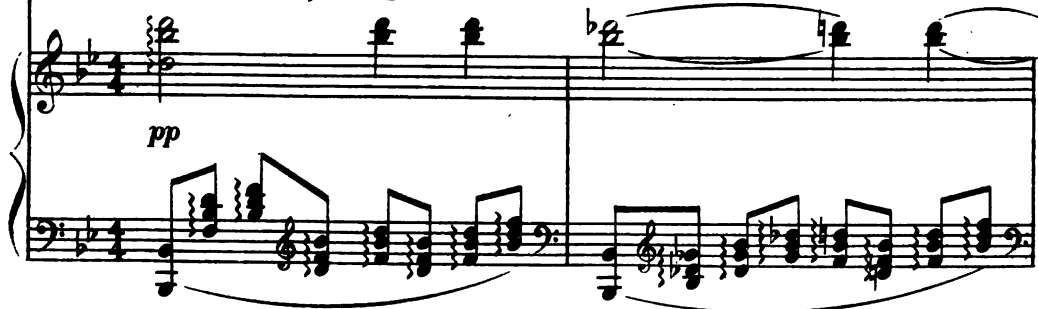


Be - a - ti om - nes, qui ti - ment Do - mi - num,
Bless-ed, thrice bless - ed, are they who fear the Lord,

pp sempre



L'istesso tempo ; tranquillo molto



p
Be-
Thrice

et si - cut pal - ma mul - ti - pli - ca - bo di - es.
and like the palm - tree number my days full ma - ny.

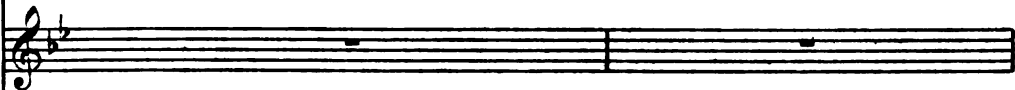
qui am - bu - lant in vi - is e - jus.
who fol - low in his ways for - e - ver.

pp sempre
Be - a - ti om - nes qui ti - ment
Bless - ed, thrice bless - ed, are they who

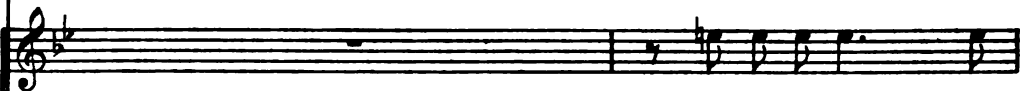


a - ti om-nes, qui ti - ment Do - mi - num,
bless-ed are they who fear God al - might - y,

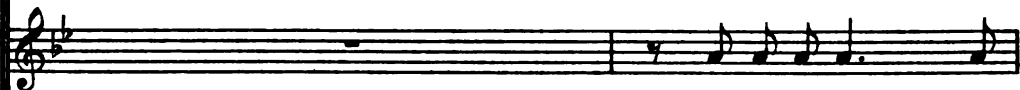
qui am - bu - lant in
who fol-low in his



Be - a - ti om-nes, qui ti - ment Dominum,
Thrice blessed are they who fear God al - mighty,

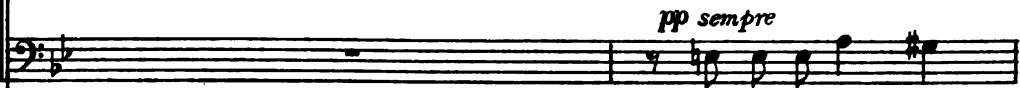


qui ti - ment Do - mi -
are they who fear the

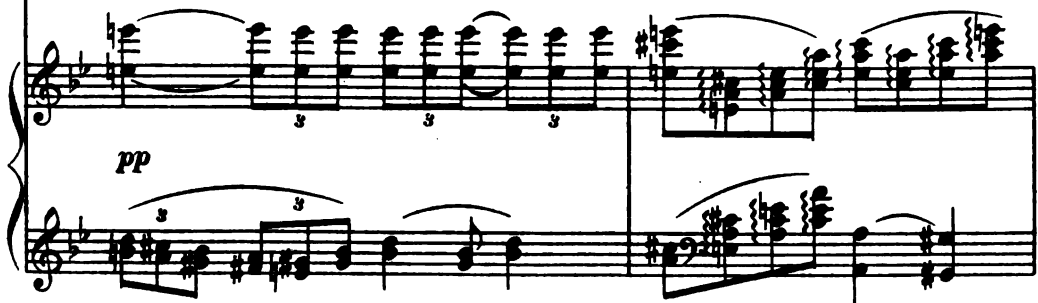



Do - mi - num, _____
fear the Lord, _____

qui ti - ment Do - mi -
are they who fear the

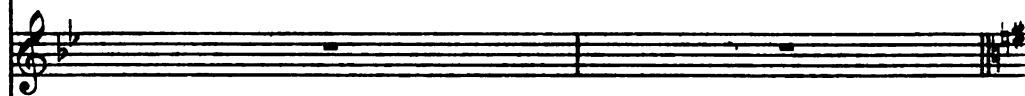


qui ti - ment Do - mi -
are they who fear the

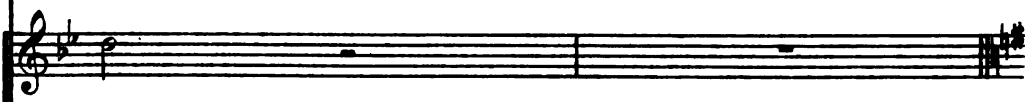




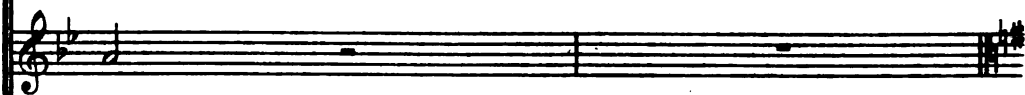
vi - is e - jus.
way for - e - ver.



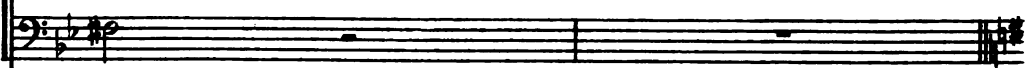
qui am - bu - lant in vi - is e - jus.
who fol - low in his ways for - e - ver.



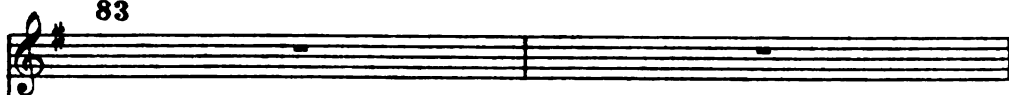
num.
Lord.



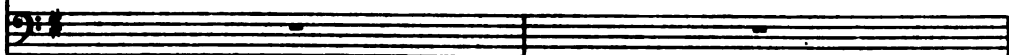
num.
Lord.



83



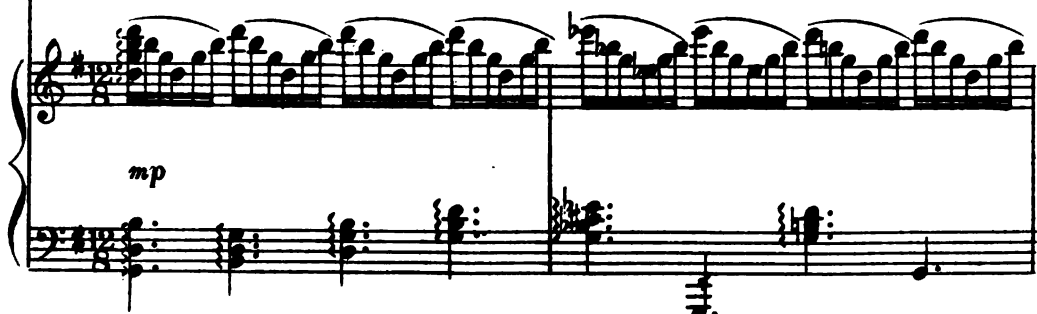
Ra - dix me - a a - per - ta est se - cus a - quas
 Then my roots were un - cov - er'd be - side the wa - ters,



Be - a - ti om - nes qui ti - ment Do - mi - num,
 Bless - ed, thrice bless - ed, are they who fear the Lord,

*p*

Be - a - ti om - nes qui ti - ment Do - mi - num,
 Bless - ed, thrice bless - ed, are they who fear the Lord,

*p*

mf
Be-
Thrice

et ros mo-ra - bi-tur in mes - si - o - ne me - a
and dew from night to morn - ing lay up-on my branch - es

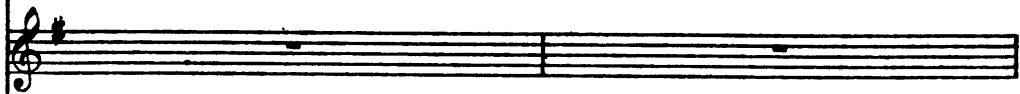
qui am - bu - lant in vi - is e - jus.
who fol - low in his ways for - e - ver,

qui am - bu - lant in vi - is e - jus.
who fol - low in his ways for - e - ver,



a - ti om-nes qui ti - ment Do-mi-num,
blessed are they who fear God al-might-y,

qui am - bu-lant in
who fol-low in his



Be-a - ti om-nes qui ti - ment Do-mi-num,
Thrice blessed are they who fear God al-might-y,

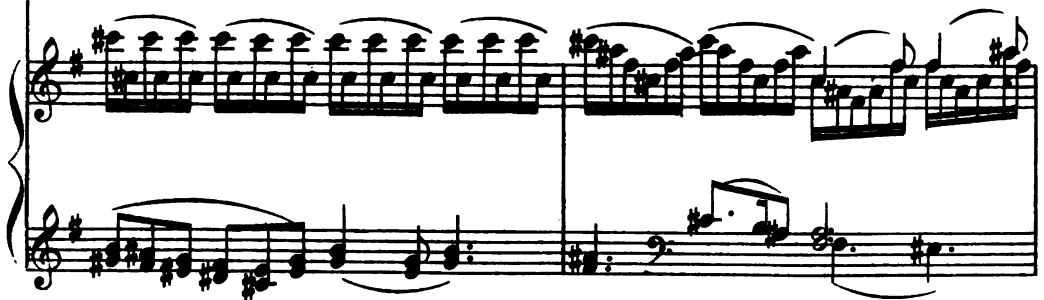
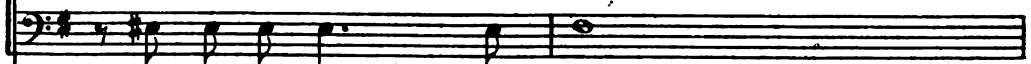
qui
who



qui ti - ment Do - mi - num.
all they who fear the Lord.



qui ti - ment Do - mi - num.
all they who fear the Lord.



f

vi - is e - jus.
ways for e - ver.

mf

Quis mi - hi
Who would be -

f

am - bu - lant in vi - is e - - jus
fol - low in his ways for - e - - ver.

p

Full Chorus

pp sempre

Be - a - ti om - nes, qui
Bless - ed, thrice bless - ed, are

pp sempre

Be - a - ti om - nes, qui
Bless - ed, thrice bless - ed, are

pp sempre

mf

p

mf

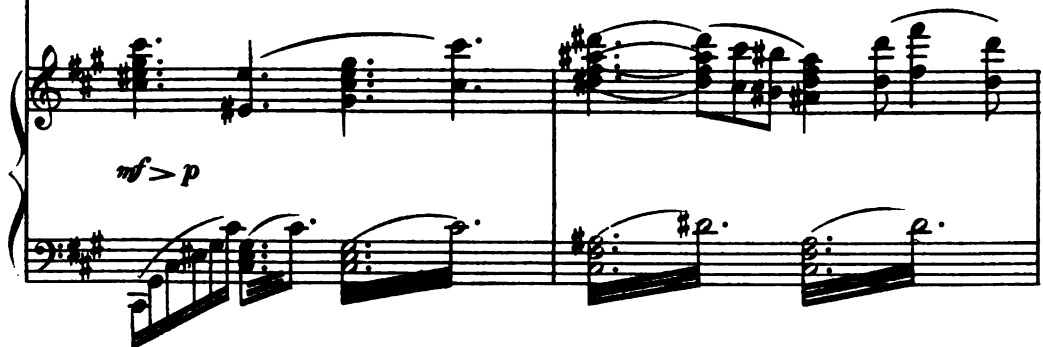
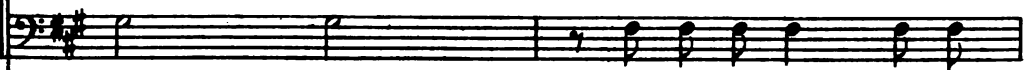
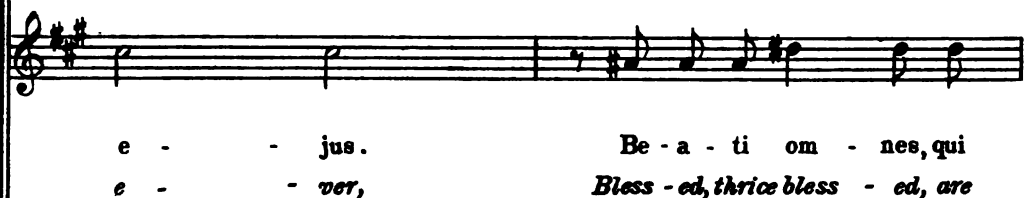
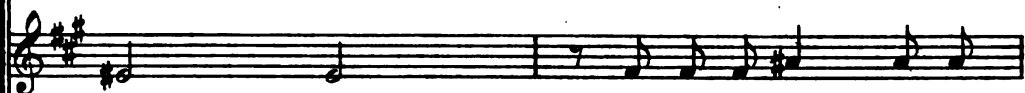
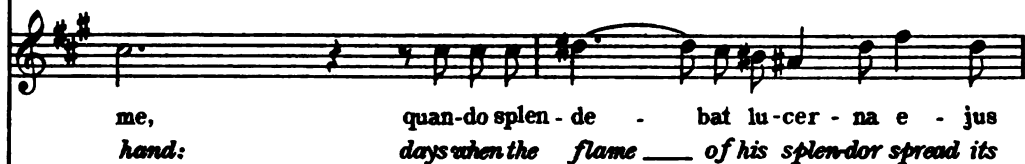
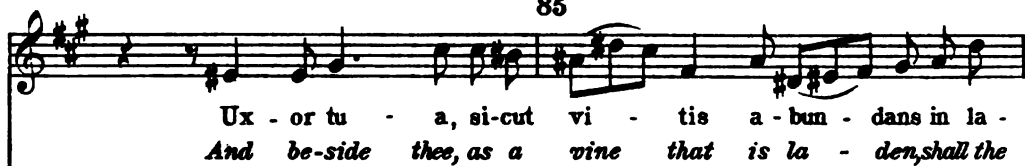
La - bo - res ma - nu - um tu - a - rum qui a man - du -
 For what thine hands produce by la - bor, thou shalt con -

tri - bu-at ut sim jux - ta menses pris -
 lieve ——— it so, that but yes - ter-day were the

ti - ment Do - mi-num, Be - a - ti om - nes, qui
 they who fear the Lord. Bless-ed, thrice bless - ed, are

ti - ment Do - mi-num, Be - a - ti om - nes, qui
 they who fear the Lord. Bless-ed, thrice bless - ed, are







te - ri - bus do - mus tu - ae.
wife of thine house be fruit - ful

Ec - ce, sic be - ne - di - ce - tur
Lo, how the man shall be bless - ed



su - per ca - put me - um, et ad lu - men e - jus am - bu -
brightness all a - bout me, and be - neath his light I walk'd in



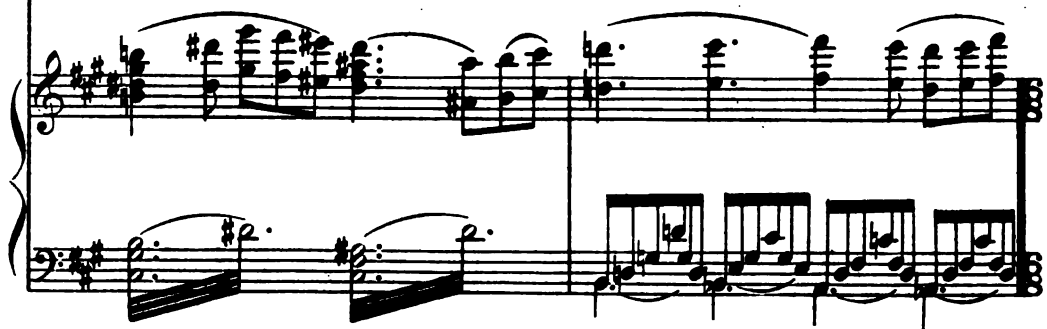
si - cut vi - tis a - bun - dans in la - te - ri - bus -
as a vine that is la - den shall the wife of thy

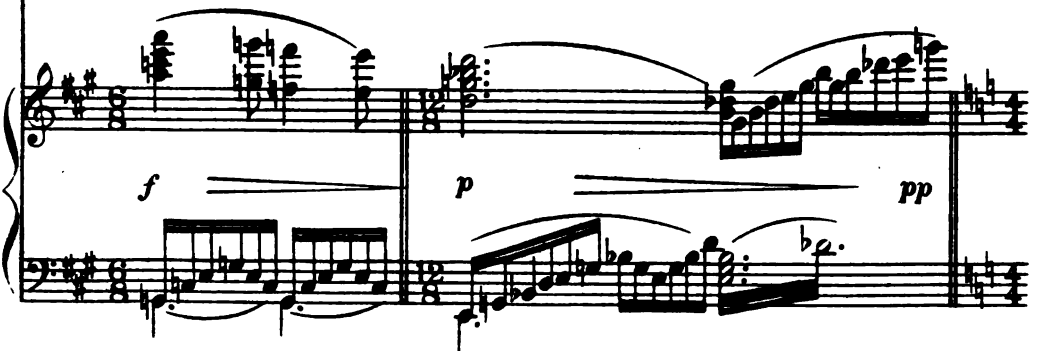
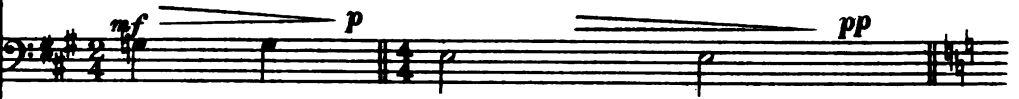
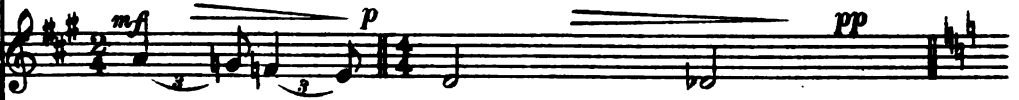
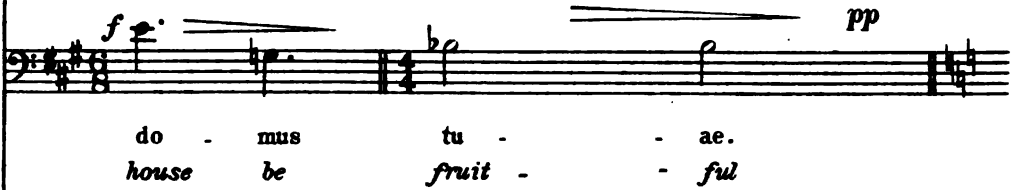


ti - ment Do - mi - num, qui am - bu - lant in
they who fear the Lord, who fol - low in his



ti - ment Do - mi - num, qui am - bu - lant in
they who fear the Lord, who fol - low in his





86

mf

Be - a - ti
Bless - ed, thrice

mf

Be - a - ti om - nes, qui
Bless - ed, thrice bless - ed, are

p una corda

*Ped.** *Ped.** *Ped.*

*

om - nes, qui ti - ment Do - mi - num,
 bless - ed, are they who fear the Lord

Be - a - ti om - nes qui
 Bless - ed, thrice bless - ed, are

ti - ment Do - mi - num, qui
 they who fear the Lord, who

Be - a - ti
 Bless - ed, thrice

mf

Ped. * Ped. * Ped. simile

qui — am - bu - lant in
who — fol - low in his

ti - ment Do - mi - num,
they who fear the Lord,

qui am - bu - lant in
who fol - low in his

am - bu - lant in vi - is e - jus
fol - low in his ways — for - e - ver

p

mf

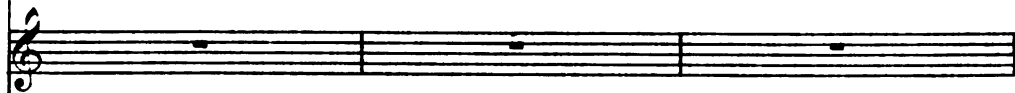
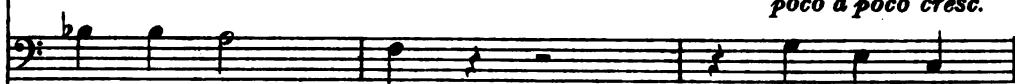
Be - a - ti
Bless - ed, thrice

om - nes qui ti - ment Do - mi - num qui
bless - ed are they who fear the Lord, who

poco a poco cresc.

vi - is e - jus.
ways for - e - ver.

Ec - ce sit be - ne-di-ce - tur
Lo, how that man shall be e - ver

*poco a poco cresc.*

vi - is e - jus.
ways for - e - ver.

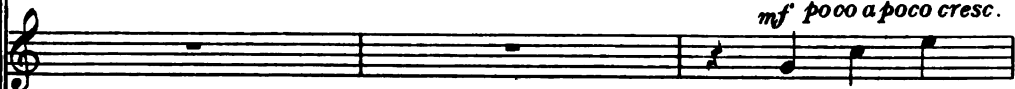
Ec - ce sit
Lo, how that

poco a poco cresc.

Be - a - ti om - nes, qui ti - ment
Bless - ed, thrice bless - ed, are they who



om - nes, qui ti - ment Do - mi - num, qui
bless - ed, are they who fear the Lord, who

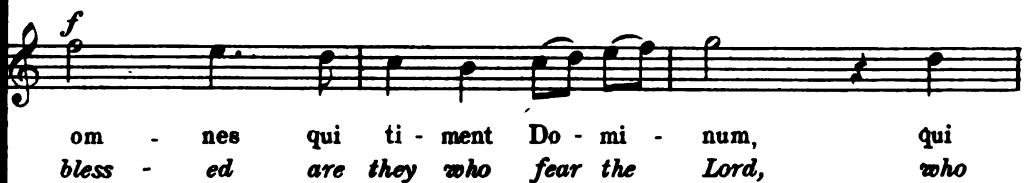
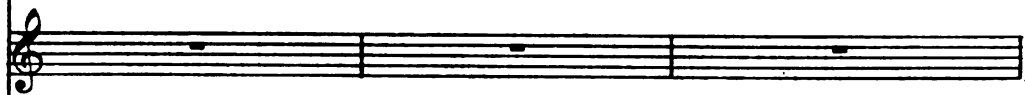
mf poco a poco cresc.

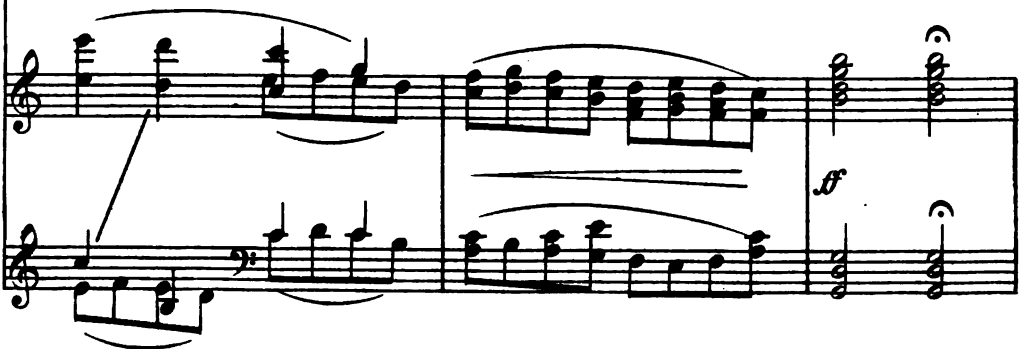
Be - a - ti
Bless - ed, thrice

poco a poco cresc.

am - bu - lant in vi - is e - jus
fol - low in his ways for - e - ver

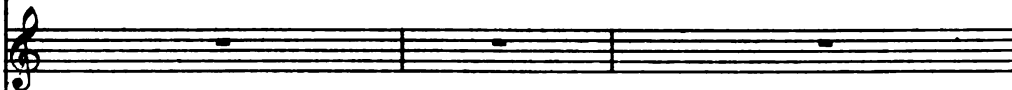
*tre corde**poco a poco cresc.*



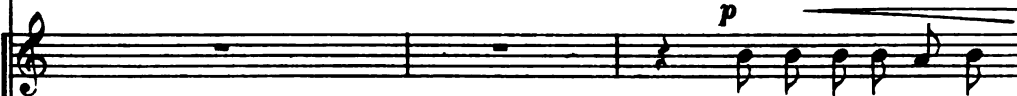
ff*ff**ff**ff**ff**ff**ff*



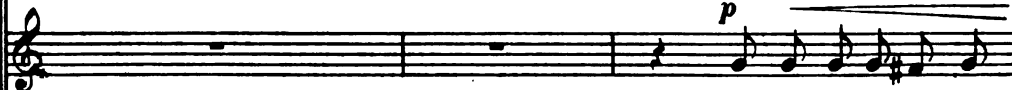
qui ti - met Do - mi - num.
who walketh in the fear of God.



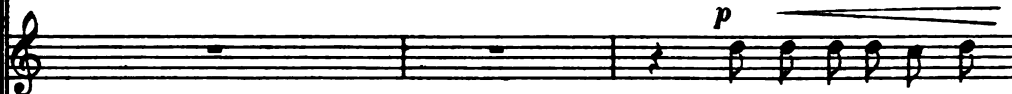
qui ti - met Do - mi - num.
who walketh in the fear of God.



*Ec - ce sit be - ne - di -
Lo, how that man shall be*



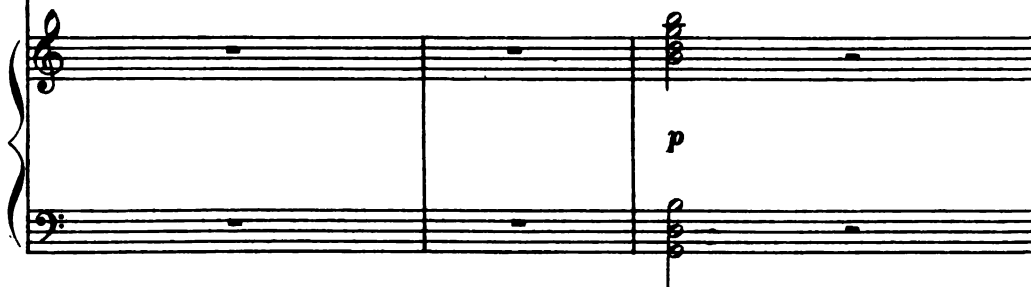
*Ec - ce sit be - ne - di -
Lo, how that man shall be*



*Ec - ce sit be - ne - di -
Lo, how that man shall be*



*Ec - ce sit be - ne - di -
Lo, how that man shall be*



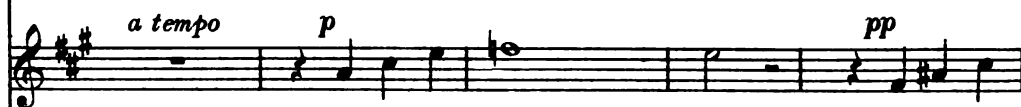
ce - tur ho - mo, qui ti-met Do - mi - num. *ff* *mf*
 ev - er bless - ed, who fear-eth God, our Lord. *mf*

ce - tur ho - mo, qui ti-met Do - mi - num. *ff* *mf*
 ev - er bless - ed, who fear-eth God, our Lord. *mf*

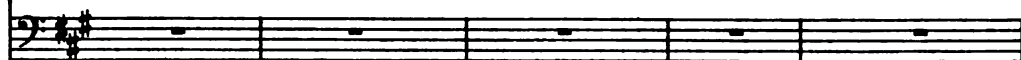
ce - tur ho - mo, qui ti-met Do - mi - num. *ff* *mf*
 ev - er bless - ed, who fear-eth God, our Lord. *mf*

ce - tur ho - mo qui ti-met Do - mi - num. *ff* *mf*
 ev - er bless - ed, who fear-eth God, our Lord. *mf*

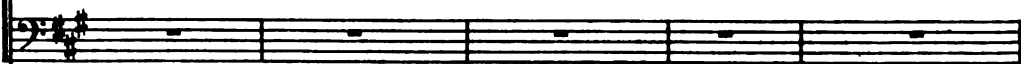
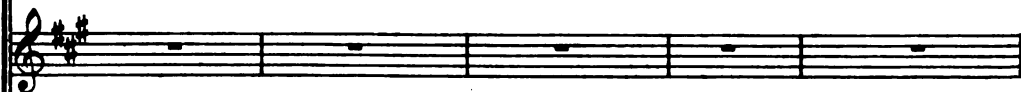
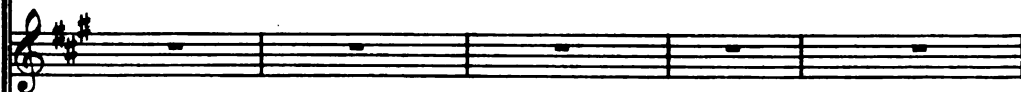
ritard.

88 *meno mosso e tranquillo molto*

Be - a - ti om - nes, qui ti - ment
 Bless - ed, thrice bless - ed, are they who



Be - a - ti om - nes,
 Bless - ed, thrice bless - ed,

*meno mosso e tranquillo molto*

Do - mi - num.
fear the Lord.

pp
qui ti-ment Do - mi - num.
are they who fear the Lord.

pp *ppp*
qui ti-ment Do - mi - num. _____
are they who fear the Lord. _____

pp *ppp*
qui ti-ment Do - mi - num. _____
are they who fear the Lord. _____

dimin. *ppp*

89 Allegro molto e agitato

ff

sffz

Job ff recit.

Quis mi - hi tri - bu - at au - di - to - rem, ut de - si -
 O, would that I had one who should hear me: O, my de -

molto meno mosso

sffz col voce *sffz > mf*

Tempo giusto, moderato

de - ri - um me - um
 sire is deep with - in me:

mf *cresc. sempre*

sempre piu animato

au - di - at Om - ni - po - tens.
 hear thou me al - might - y God.

Per sin - gu - los
 And I will de -

sfz *marcato il basso*

gra - dus me - os pro - nun - ti - a - bo il - lum,
 clare my reasons, yea one by one . . pro - nounce them,

col s'va basso

90

sfz *piu animato**sfz**accel.*

ff rallent. *Largamente*

Job ff recit. molto largamente

et qua - si prin - ci - pi of - fe - ram e - um.
and as to a prince will I come be - fore thee.

ff *col voce*

Moderato, ma agitato *poco a poco cresc. ed accel.*

91 *pp una corda*

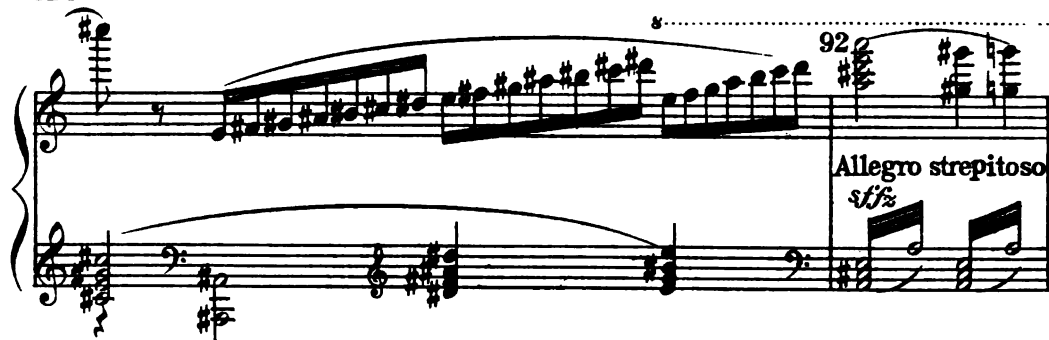
First system of musical notation, measures 1-4. The bass staff features a descending chromatic line in the left hand and a series of chords in the right hand, with fingerings 5, 6, and 7 indicated. The treble staff contains a series of chords.

Second system of musical notation, measures 5-8. The bass staff has a descending chromatic line in the left hand and chords in the right hand. The treble staff has a descending chromatic line in the left hand and chords in the right hand. Dynamics include *mf tre corda*, *f*, and *sfx > mf*. A sharp sign is present at the end of the system.

Third system of musical notation, measures 9-12. The bass staff has a descending chromatic line in the left hand and chords in the right hand. The treble staff has a descending chromatic line in the left hand and chords in the right hand. Dynamics include *mf* and *cresc. molto e stringendo*. A sharp sign is present at the end of the system.

Fourth system of musical notation, measures 13-16. The bass staff has a descending chromatic line in the left hand and chords in the right hand. The treble staff has a descending chromatic line in the left hand and chords in the right hand. A sharp sign is present at the end of the system.


Fifth system of musical notation, measures 17-20. The bass staff has a descending chromatic line in the left hand and chords in the right hand. The treble staff has a descending chromatic line in the left hand and chords in the right hand. A sharp sign is present at the end of the system.



8. 92

Allegro strepitoso
sffz

This system shows the beginning of a musical phrase. The right hand features a rapid ascending scale in G major, while the left hand provides a harmonic accompaniment with chords. A measure rest of 92 is indicated at the end of the system.



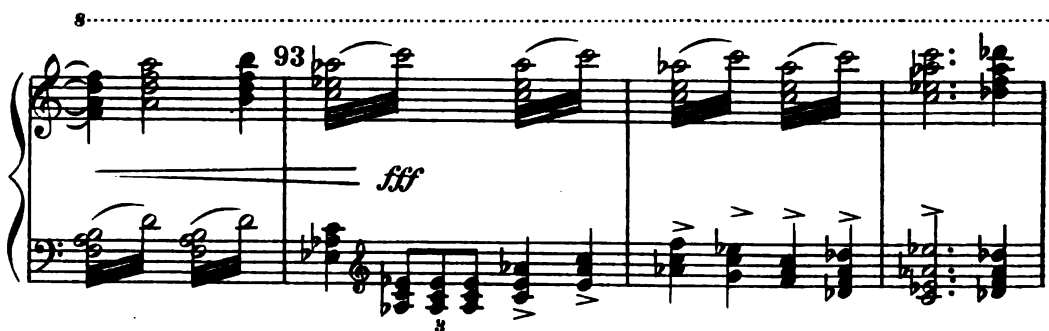
sffz *sffz* *sffz*

This system continues the piece with a more complex texture. Both hands play eighth-note patterns, with the left hand often featuring beamed eighth notes. The dynamic *sffz* (sforzando) is repeated three times across the system.



f cresc.

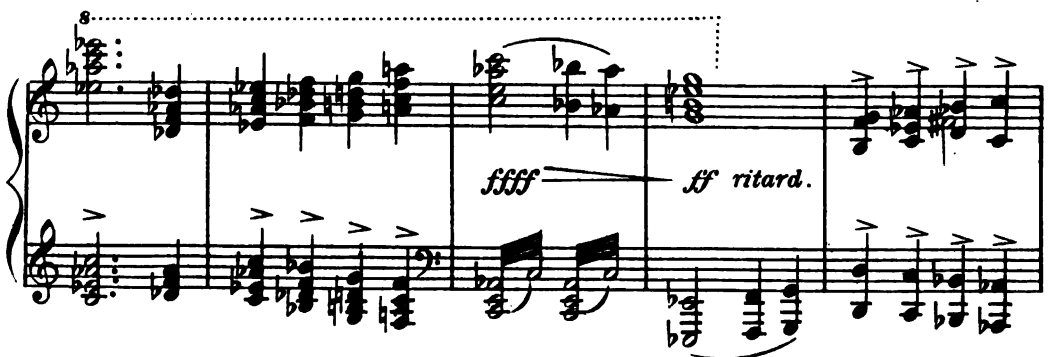
This system features a crescendo in the right hand, marked with *f cresc.* The left hand continues with a steady accompaniment of eighth notes.



8. 93

fff

This system begins with a measure rest of 93. The music is marked with a very strong dynamic, *fff* (fortississimo), and features a series of chords in the right hand and eighth notes in the left hand.



fff *ff ritard.*

This final system on the page shows a transition from *fff* to *ff ritard.* (fortissimo, ritardando). The right hand plays chords, and the left hand has a more active eighth-note accompaniment.

meno mosso

94 *sf* recit.

Quis est is - te
Who is this man

a tempo

sfz *col voce*
mf

Tempo giusto Mod^{to}

in-vol - vens sen - ten - ti - as ser - mo - ni - bus im - pe - ri - tis?
who thus darkens coun - sel, speaking words that are vain and fool - ish?

poco animato, e con fuoco

ac - cin - ge si - cut
now sum - mon up thy

vir tu - os lum -
cour - age to hear

* Note. It is suggested that when conditions make it possible, the part of "The Voice of Jehovah" be sung in unison by ten or more concealed singers.

bos:
me:

in - ter - ro - ga - bo te,
I will de-mand of thee,

sfz *p*

95

mf cresc.

etres-pon-de mi - hi.
and thou shalt an-swer me.

U - bi e - ras,
Where wert thou when

p *cresc.*

ff

quan - do po-ne - bam
I made the earth and

fun - da - men - ta
laid its deep foun -

ff

f

ter - rae?
da - tions?

in - di - ca mi - hi,
an-swer and tell me,

sfz

si ha-bes in - tel - li - gen - ti - am.
if thou hast true un - der - stand - ing.

96 *piu cantabile*

Quis po - su - it men - su - ras e - jus si
If thou dost know, who hath de - ter - mined its

nos ti? - vel quis te - ten - dit
meas - ures? or who hath laid the

su - per e - am lin - e - am? Su - per
line and mark'd the boun - da - ries? How are

risoluto

quo ba - ses il - li - us so - li - da - tae
made the foun - da - tion walls, and where do they

sunt? stand? Aut Or quis de - mi - sit
Or who laid down the

la - pi - dem an - gu - la - rem e - jus, cum me lau -
cor - ner - stone where - on it is found - ed, when all the

97 *poco meno mosso e largamente*

da - rent si - mul as - tra ma - tu - ti na, et
stars of morn - ing praised me and sang — for joy, when

ff *mf misterioso*

ju - bi-la - rent om - nes fi - li - i De - i? Num-quid in -
all the sons of God up-lift-ed their voic - es. Hast thou ex -

sf

98

gres - sus es pro -
plored the sea e - ven the

p

fun - da ma - ris, et in no -
deep - est wa - ters, in - to the

vis - si - mis a - bys - si de - am - bu -
ut - ter - most a - byss hast thou gone to

las - ti?
search it?

mf
Num - quid a - per - tae sunt ti - bi por - tae
For have the gates of death o - pened out be -

mor - tis et os - ti - a te - ne
fore thee, and hast thou be - held the

bro - sa vi - di - sti?
sha - dow - y por - tals?

99

f

Num - quid nos - ti
Dost thou know how

or di - nem coe - li, et
Heav'n is ap - point - ed and

po - nes ra - ti - o - nem
canst thou set on earth an

e - jus in ter - ra ?
heav'n - ly do - min - ion ?

num - quid e - le - va - bis in ne - bu - la vo - cem tu - am, et
 For canst thou then lift up thy voice, canst thou raise it to the clouds, and

mf

im - pe - lus a - qua - rum o - pe - ri - et te?
 will the flood of wa - ters a - bun - dant - ly flow?

mf cresc.

sempre piu animato f

num - quid mit - tes ful - gu - ra,
 Canst thou send the light - 'ning flash,

sf

f

et i - bunt, et re - ver - en - ti - a
 and run - ning be - fore thee will it o -

di - cent ti - - bi:
day thee say - - ing:

sfz

piu animato
ff

101 Allegro con fuoco

Ad - su - mus?
Here am I.

ff *sfz > f* *fff*

meno mosso ma con forza
f

Ac - cin - ge si - cut
Now summon up thy

sfz *ritardando* *sfz > mf*

vir - tu - os lum -
cour - age to hear

mf *sfz*

bos: in - ter - re - ga - bo te,
me. I will de - mand of thee

sfz

p 102

et in - di - ca mi - hi. Num-qui ir - ri-tum fa - ci - es
and thou shalt give ans - wer. Wilt thou make mine au - thor - i - ty

cresc.

dimin. *p*

ju - di - ci - um me - um et con - dem -
a scorn and a by - word? Wilt thou con -

sfz

na - bis me ut tu jus - ti - fi - ce - ris?
demn my law, that thou may - est be right - eous?

sfz

103 *f**ff*

Et si ha-bes bra-chi-um si-cut De-us,
For hast thou an arm as strong as the Lord's arm,

et si vo-ce si-mi-li to - nas?
and a voice as strong as his thun - der?

*molto largamente e sostenuto*104 *f*

Cir-cum-da ti-bi de-co-rem,
En-fold thy-self in all hon-or

et in sub-li-me e-ri-ge-re,
and raise thy-self to high ex-cel-lence,

et es - to glo - ri - o - sus, et spe - ci - o - cis in -
and be thou full of glo - ry, and find thou beau - ti - ful

du - e - re ve - sti - bus: dis - per - ge su - per - bos
gar - ments to cov - er thee. Now scat - ter the might - y

in fu - ro - re tu - o, et re -
with thy voice of an - ger; then be -

mf dimin. sempre

spi - ci - es om - nem ar - ro - gan - tem hu -
hold - ing the proud and haugh - ty teach them hu -

poco rall.

105 *pp*

mi - li - a.
mil - i - ty,

pp una corda

ppp

ppp

s

s

s

s

poco meno mosso

a tempo

pppp

mf

tre corda

106 *Job mf recit.*

Un - de er - go sa - pi - en - ti - ae ve - nit?
Where then shall I seek the source of all wis - dom?

p col voce

p

cresc.

ff

et quis est lo - cus in - tel - li - gen - ti - ae?
Who is the au - thor of un - der - stand - ing?

mf

sfz

The Woman

107

Andante con moto

De - us in - tel - li - git vi - am e - jus, et
God on - ly un - derstandeth what is the way there - of,

ip - se no - vit lo - cum il - li - us, et
he on - ly know - eth where is the place there - of, and

dix - it ho - mi - ni: Ec - ce
he saith un - to man: Lo, all

cresc. sempre
ti - mor Do - mi - ni ip - se est sa - pi -
wis - dom, this it is, that man should live in

mf cresc. sempre

ff en - ti - a, et re - ce - de - re a
fear of him, and to cast a - way all

f

ma - lo, in - tel - li - gen - ti - a.
e - vil is un - der - stand - ing.

ff

108 Job *mf*
Sci - o qui - a om - ni - a po - tes, et
I know thou canst do all things, and

sffz p cantabile sempre

nul - la te la - tet co - gi - ta - ti - o.
noth - ing can be with - hold - en from thy sight.

f cresc. sempre

Au - di - tu au - ris au - di - vi te,
 With mine own hear - ing I heard of thee,

mf cresc. sempre

nunc au - tem o - cu - lus me - us vi - det te.
 but now the eye of my head be - hold - eth thee.

sf

Id - cir - co ip - se me re - pre - hen - do
 And there - fore mine own lips do con - demn me,

sf

109

et a - go pae - ni - ten - ti - am
 and I am low in pen - i - tence,

sf

Lento e lamentoso

mf

in fa-vil-la et ci-ne-re.
dust and ash-es do cov-er me.

ff *p*

The Woman

110 Moderato con moto

mf Di-li-gam te, Do-mi-ne, for-ti-tu-do me-a:
I will love thee Lord my God, my strength and my re-deem-er.

pp *poco a poco cresc.*

Lau-dans in-vo-ca-bo Do-mi-num et ab i-ni-mi-cis me-is
I will call up-on him, praising him, and from my en-e-mies I shall

f The Friend

f sal-vus e-ro. Do-lo-res in-fer-ni
find sal-va-tion. The sorrows of dark-ness

f *mf*

142 *The Woman*

f
 Lau - dans in - vo - ca - bo Do - mi - num.
 I - will call up-on him prais - ing him.

The Friend
 cir-cum-de-de - runt me;
 folded me round a - bout: prae-oc-cu-pa-ve - runt me —
 the snares and deceits of death —

Job f 111 largamente
 In tri - bu - la - ti - o - nem
 In an - guish and in tri - bu -
 la - que - i mor - tis.
 fast - en'd up-on me.

me - a. in - vo - ca - vi Do - mi - num, et ad
 la - tion. did I call up - on the Lord, and to

The Woman
mf cresc.

Lau - dans
 I will

De-um me-um cla-ma - vi.
 God al-might-y I cried out,

Et ex - au - di-vit de tem - plo
 and he gave ear from his ho - ly

in - vo - ca - bo Do - mi - num.
 call up - on him prais - ing him.

sanc - to su-o vo - cem me - am et cla-mor me - us in con -
 tem - ple, to my voice he harken-ed, my lam-en - ta - tion came be -

spec - tu e - jus in-tro i - vit in au - res
 fore his pres - ence, and he o-pend his ears to

*The Woman**f Job*

e - - - jus.
hear me.

*The Friend**mf*

Com-
The

poco piu mosso

112

Com - mo - ta est et com - tre - mu - it
The earth then shook, and the frame of it

Com - mo - ta est et con -
The earth then shook and the

mo - ta est et con - tre - mu - it ter - ra:
earth then shook and the frame of it trem - bled:

poco piu mosso

ter - ra: fun - da - men - ta
trem - bled: on their deep foun -

tre - mu - it ter - ra:
frame of it trem - bled:

fun - da - men - ta mon - ti - um
on their deep foun - da - tions the

col sva basso

cresc. sempre, poco a poco

mon - ti - um con - tur - ba - ta sunt, et com -
da - tions the hills and moun - tains swayed, and they

f

fun - da - men - ta mon - ti - um con - tur -
on their deep foun - da - tions the hills and

con - tur - ba - ta sunt et com - mo - ta sunt,
hills and moun - tains swayed and they shook with fear,

cresc. sempre poco a poco

sfz > f

8.....

mo - ta sunt, quo - ni - am i -
 shook with fear, for the Lord was

ba - ta sunt et com - mo - ta sunt,
 moun - tains sway'd and they shook with fear,

quo - ni - am i - ra - tus est e - is
 for the Lord was an - gered a - gainst them

f

ra - tus est e - is.
 an - gered a - gainst them.

quo - ni - am i - ra - tus est e - is.
 for the Lord was an - gered a - gainst them.

quo - ni - am i - ra - tus est e - is.
 for the Lord was an - gered a - gainst them.

sf *f*

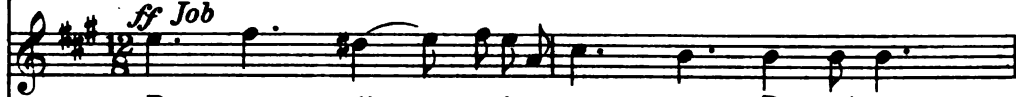
113

The Woman
ff largamente



Be - ne - dic, a-ni-ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:

ff Job



Be - ne - dic, a-ni-ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:

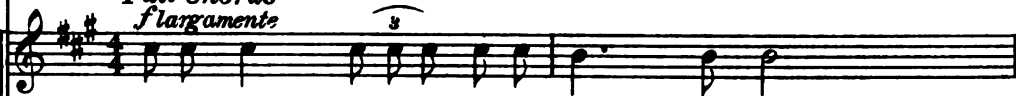
The Friend

ff

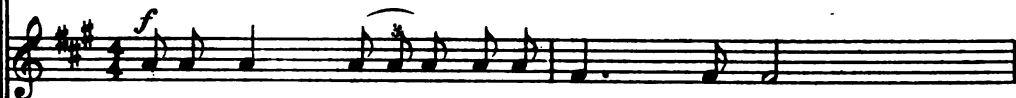


Be - ne - dic, a-ni-ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:

Full Chorus
ff largamente



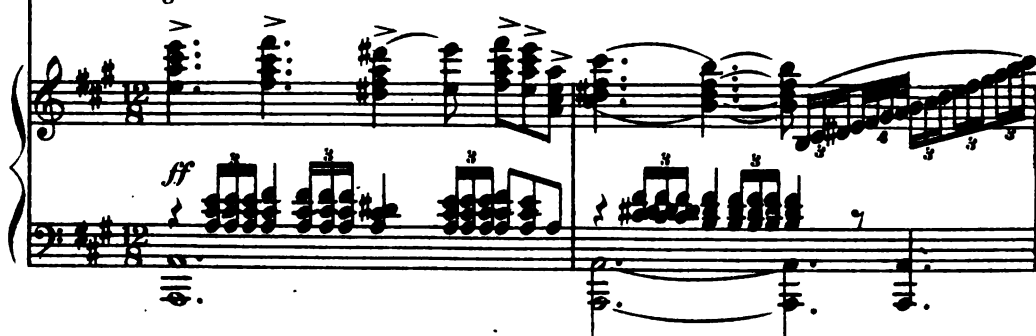
Be - ne - dic, a - ni-ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:



Be - ne - dic, a - ni-ma me - a, Do - mi - no:
Praise the Lord, praise him for - e - ver, O my soul:



largamente



f *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

f *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

f *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

cresc.

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

cresc.

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

men - ter. Con-fes-si -
high - est. How art thou

men - ter. Con-fes-si -
high - est. How art thou

men - ter. Con-fes-si -
high - est. How art thou

men - ter. _____
high - est. _____

men - ter. _____
high - est. _____

ff *dimin.*

114



o - - - nem — et de - co - rem in - du - is - ti,
 clo - - - thed — in thy ma - jes - ty and hon - or.



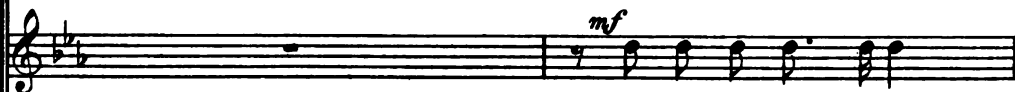
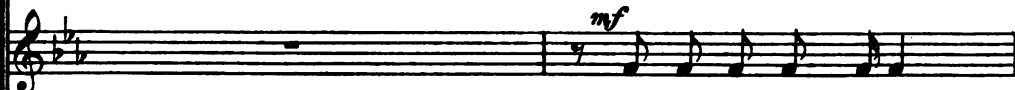
o - - - nem — et de - co - rem in - du - is - ti,
 clo - - - thed — in thy ma - jes - ty and hon - or.



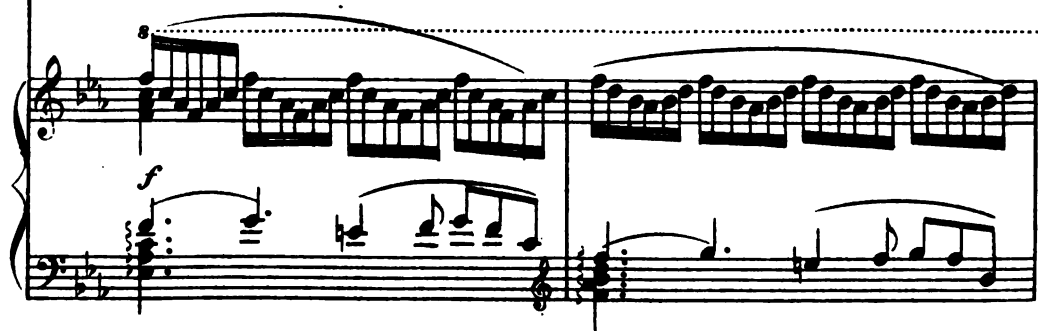
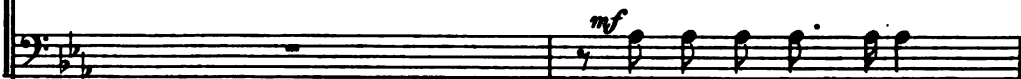
o - - - nem — et de - co - rem in - du - is - ti,
 clo - - - thed — in thy ma - jes - ty and hon - or.



a - mic - tus lu - mi - ne
 Thou dost put on the light,



a - mic - tus lu - mi - ne
 Thou dost put on the light,



*cresc.**poco rit.*

Do - mi - ne _____ De - us _____

Lord, _____ our God _____ e - ver - -

*cresc.**poco rit.*

Do - mi - ne _____ De - us me - us.

Lord _____ our God _____ e - ver - last - ing.

*cresc.**poco rit.*

Do - mi - ne _____ De - us me - us.

Lord _____ our God _____ e - ver - last - ing.



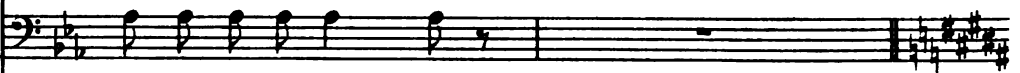
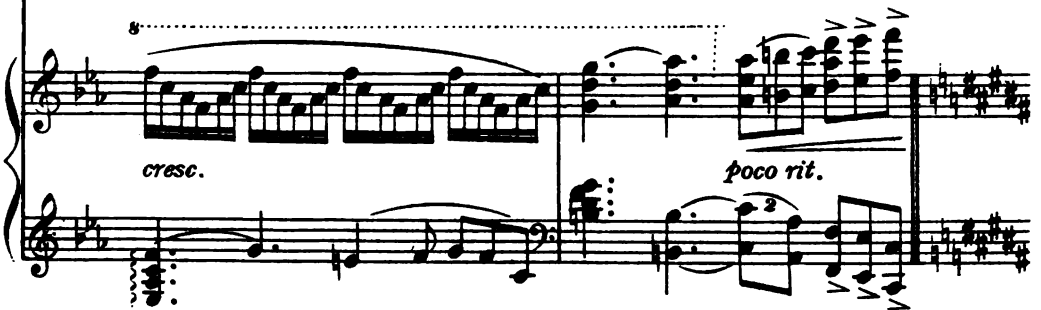
si - cut ve - sti - men - to:

as it were a gar - ment.



si - cut ve - sti - men - to:

as it were a gar - ment.

*cresc.**poco rit.*

molto largamente e grandioso

115

ff a tempo

me - us .
last - ing.

f a tempo

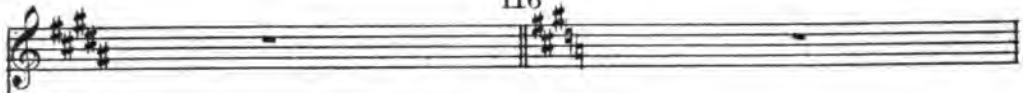
Be - ne - dic, — a - ni - ma me - a
Praise the Lord, praise him for - e - ver

f a tempo

Be - ne - dic, — a - ni - ma me - a
Praise the Lord, praise him for - e - ver

*molto largamente e grandioso**ff a tempo*

116



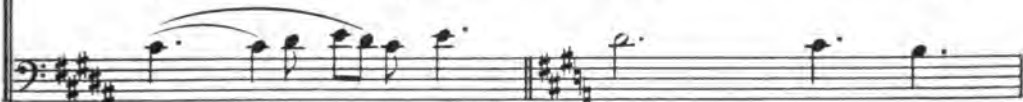
Do-mi-ne De-us
Lord our God, e-ver -



Do - mi - no, Do - mi - ne
O _____ my soul: Lord our God,



Do - mi - no, Do - mi - ne
O _____ my soul: Lord our God,



*poco a poco piu mosso**f*

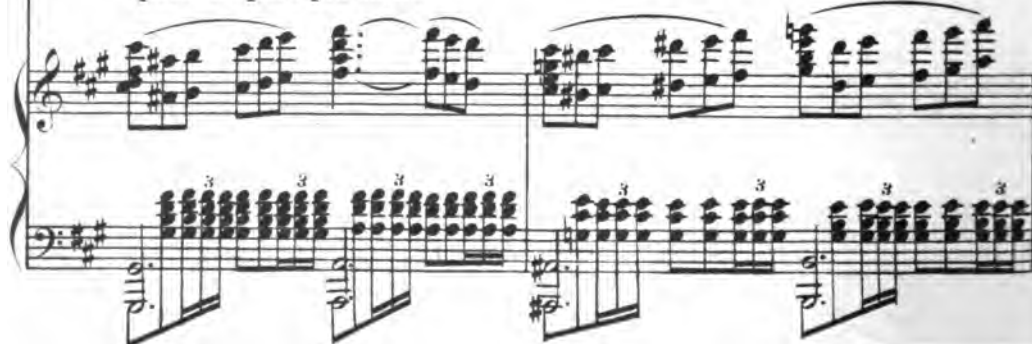
Do-mi-ne De - us
 Lord our God, e - ver -

ff
 me - us mag - ni - fi - ca - tus es ve - he -
 last - ing, how art thou mag-ni - fied in the

f
 Do-mi-ne De - us
 Lord our God, e - ver -

f cresc. sempre
 De - us me - us. Be - ne - dic, a - ni - ma
 e - ver - last - ing. Praise the Lord, praise him for -

f cresc. sempre
 De - us me - us. Be - ne - dic, a - ni - ma
 e - ver - last - ing. Praise the Lord, praise him for -

poco a poco piu mosso

animato *f*

me - us. Do - mi - ne De - us
last - ing. Lord our God, e - ver -

f

men - ter. Do - mi - ne De - us
high - est. Lord our God, e - ver -

f

me - us. Do - mi - ne De - us
last - ing. Lord our God e - ver -

me - a. Be - ne - dic — a - ni - ma
e - ver, Praise the Lord — praise him for -

f cresc. sempre

Be - ne - dic, — a - ni - ma me - a.
Praise the Lord, praise him for - e - ver,

me - a. Be - ne - dic — a - ni - ma
e - ver, Praise the Lord, — praise him for -

f cresc. sempre

Be - ne - dic, — a - ni - ma me - a.
Praise the Lord, praise him for - e - ver.

sfz > f animato marcato il basso

ff me - us.
last - ing.

ff Do-mi - ne De - us
Lord our God, e - ver -

ff me - us.
last - ing.

ff Do-mi - ne De - us
Lord our God, e - ver -

ff me - us.
last - ing.

ff Do-mi - ne De - us
Lord our God, e - ver -

ff me - a.
e - ver.

ff Be-ne-dic, a - ni - ma me - a,
Praise the Lord praise him for - e - ver,

ff Be - ne - dic, a - ni - ma me - a, a - ni - ma me - a,
Praise the Lord praise him for - e - ver, praise him for - e - ver,

ff me - a.
e - ver.

ff Be-ne-dic, a - ni - ma me - a,
Praise the Lord, praise him for - e - ver,

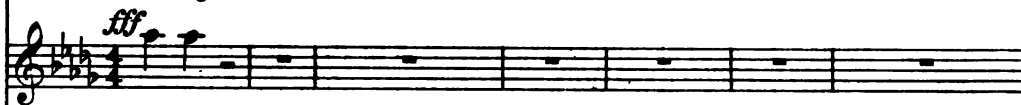
ff Be - ne - dic, a - ni - ma me - a, a - ni - ma me - a,
Praise the Lord, praise him for - e - ver, praise him for - e - ver,

117

fff Piu mosso ma largamente

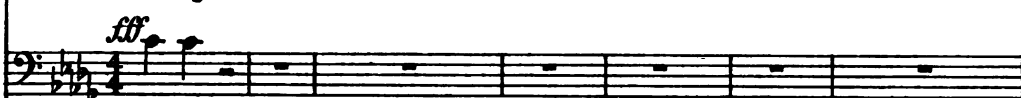
me - us.

lasting.



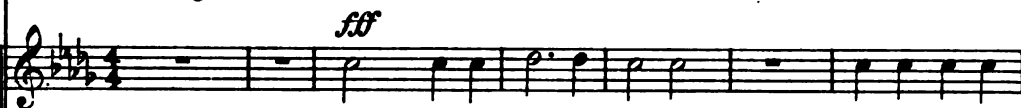
me - us.

lasting.



me - us.

lasting.



Do - mi - ne De - us me - us,

qui fun - da - sti

Lord our God e - ver - lasting.

Thou the earth hast

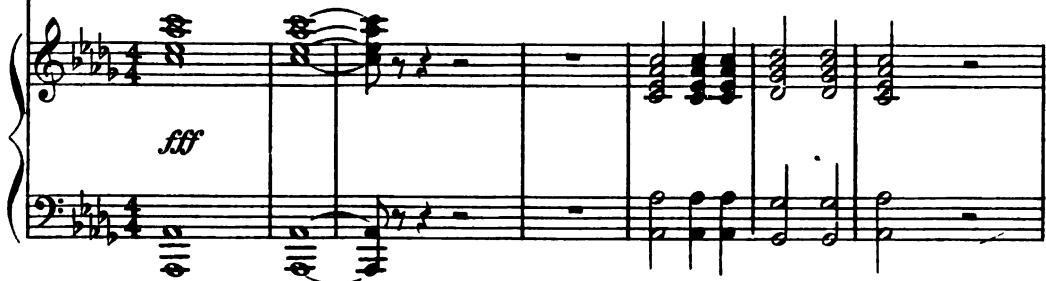


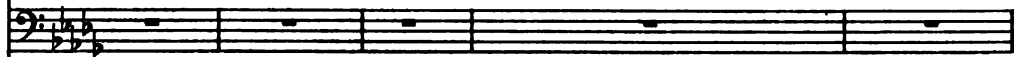
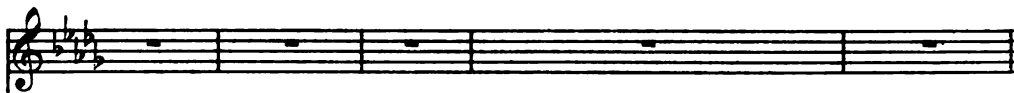
Do - mi - ne De - us me - us,

qui fun - da - sti

Lord our God e - ver - lasting.

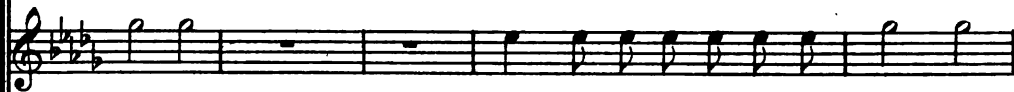
Thou the earth hast

*Piu mosso ma largamente*



ter - ram
founded

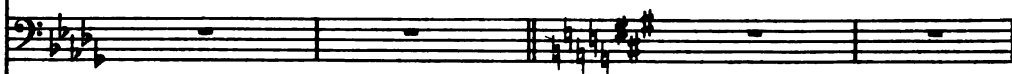
su - per sta - bil - i - ta - tem su - am:
stead - fast up - on its firm foun - da - tions,



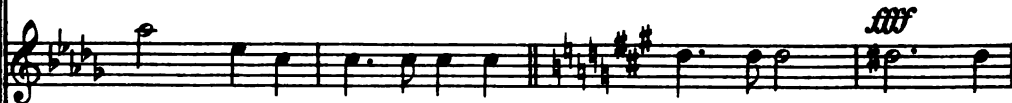
ter - ram
founded

su - per sta - bil - i - ta - tem su - am:
stead - fast up - on its firm foun - da - tions,

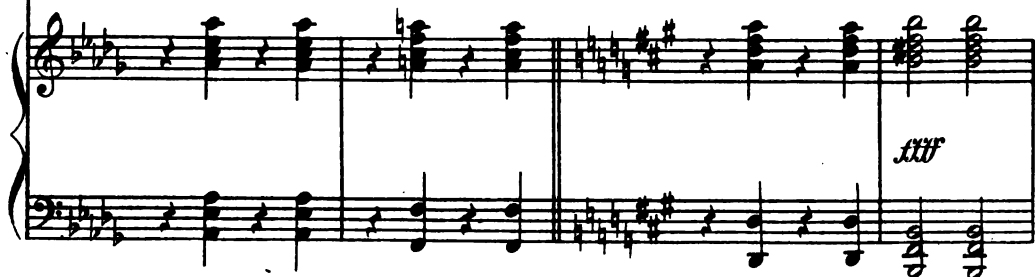




non in-cli - na - bi-tur in sae - cu-lum sae - cu -
that it shall not be mov'd, but shall en-dure e - ver -



non in-cli - na - bi-tur in sae - cu-lum sae - cu -
that it shall not be mov'd, but shall en-dure e - ver -



li. —
more. —

li. —
more. —

This section contains six measures of music. The first three measures are for a vocal part (treble clef, key of D major) and the next three are for a piano accompaniment (bass clef, key of D major). The vocal part features a melodic line with a fermata over the first measure of each pair. The piano part provides a harmonic accompaniment with a fermata over the first measure of each pair. The lyrics "li. —" and "more. —" are written below the vocal staff in the second and fourth measures.

Allegro molto e con fuoco

f cresc.

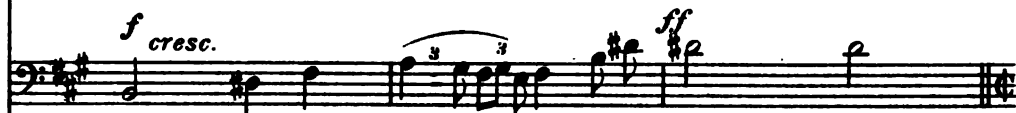
This section contains four measures of music for a piano part. The tempo and mood are indicated by the text "Allegro molto e con fuoco" above the first measure. The first measure is marked with a forte dynamic (*f*) and a crescendo (*cresc.*). The music features a complex, rhythmic pattern with triplets and sixteenth notes. The key signature remains D major.

*f cresc.**ff*

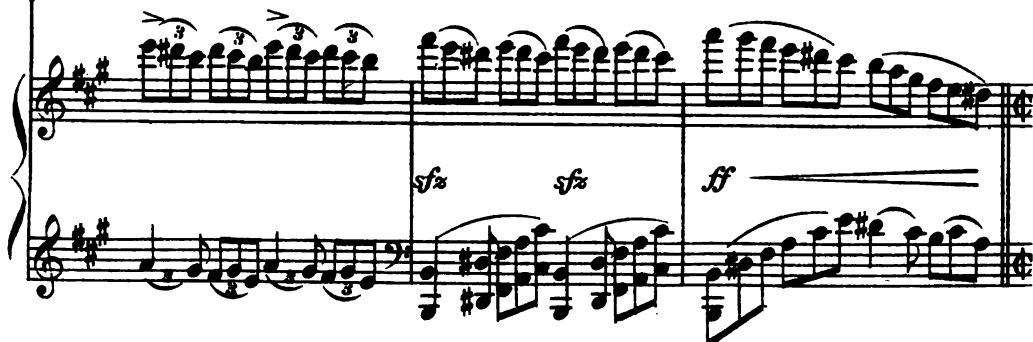
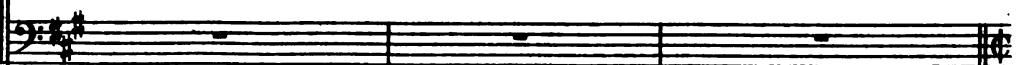
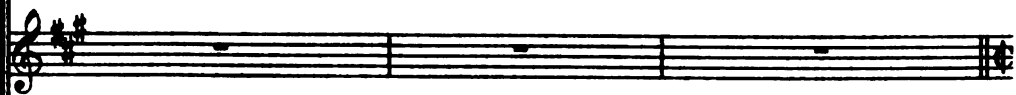
Lau - da - te Do - mi-num om-nes gen - tes:
 Praise ye our Lord on high, all ye na - tions.

*f cresc.**ff*

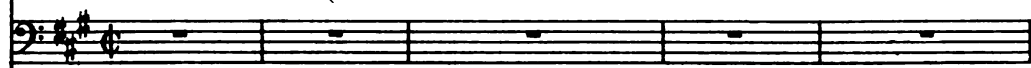
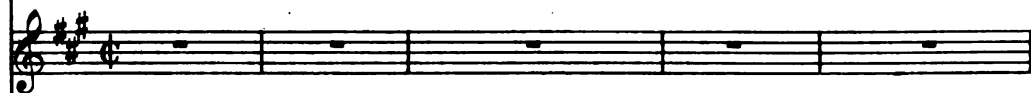
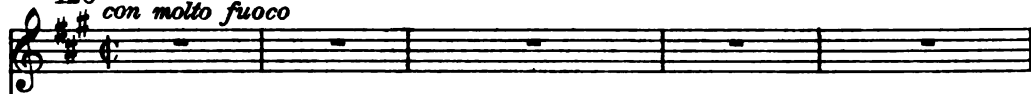
Lau - da - te Do - mi-num om-nes gen - tes:
 Praise ye our Lord on high, all ye na - tions.

*f cresc.**ff*

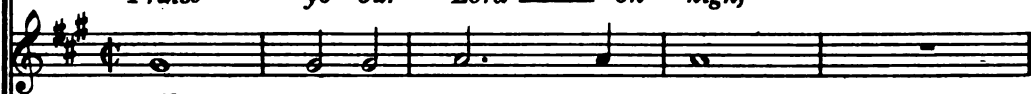
Lau - da - te Do - mi-num om-nes gen - tes:
 Praise ye our Lord on high, all ye na - tions.

*sfz**sfz**ff*

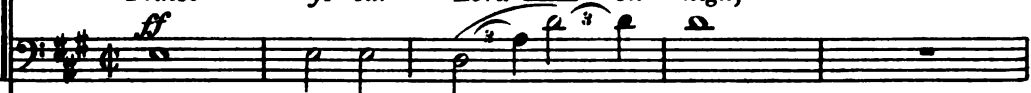
120

con molto fuoco

Lau - da - te Do - mi - num.
Praise ye our Lord — on high,



Lau - da - te Do - mi - num.
Praise ye our Lord — on high,



Organ *con molto fuoco*



ff Full Organ



This musical score is for page 163 and is written in D major (two sharps). It features vocal parts and piano accompaniment. The vocal parts consist of four staves, with lyrics provided for the second and fourth staves. The piano accompaniment is shown in grand staff notation (treble and bass clefs) for the first and third systems. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Lyrics:

Lau - da - te Do - mi - num. Lau -
Praise ye our Lord on high, O

Lau da - te Do mi - num. Lau -
Praise ye our Lord on high, O

Dynamic Markings:

- ff* (fortissimo)
- fff* (fortississimo)

The piano accompaniment includes complex chordal textures and melodic lines, with some passages marked *fff*. The vocal parts feature melodic lines with some triplets and slurs.

da - te om - nes gen - tes:
all - ye na - tions praise him:

om - nes
na - tions

da - te om - nes gen - tes:
all - ye na - tions praise him:

om - nes
na - tions

fff

fff

fff

ff

fff

om - nes gen - tes.
all ye na - tions:

om - nes gen - tes.
all ye na - tions:

The musical score is for page 165, featuring vocal and piano parts in G major (one sharp). The score is organized into three systems. The first system contains vocal staves with lyrics and piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system features a grand staff (treble and bass clef) for piano accompaniment. Dynamics include *ff* (fortissimo) and *fff* (fortississimo). The piano part includes a triplet of eighth notes in the first system and various chordal textures throughout.

ff *fff* *ritard.*

Lau - da - te e - um om - nes po - pu - li.
praise ye our Fa - ther, praise him, praise the Lord.

ff *fff*

Lau - da - te e - um om - nes po - pu - li.
praise ye our Fa - ther, praise him, praise the Lord.

ff *fff* *ritard.*

Quasi Presto
a tempo

167

122

123

ff

Lau - da - te Do - mi - num
Praise ye our Lord on high

Lau - da - te Do - mi - num om - nes gen - tes
Praise ye our Lord on high all ye na - tions

Lau - da - te Do - mi - num.
Praise ye our Lord on high

ff Lau - da - te
Praise ye our

Lau - da - te
Praise ye our

Quasi Presto

fff > f a tempo

fff

Quasi Presto

a tempo

Do - mi - num, om - nes gen - tes: Lau -
Lord — on high, all ye na - tions. Praise

Lau - da - te Do - mi - num. Lau -
Praise ye our Lord on high. Praise

Do - mi - num, om - nes gen - tes:
Lord — on high, all ye na - tions.

Lau - da - te Do - mi - num
Praise ye our Lord on high.

sfz *sfz*

prestissimo

Lau-da-te Do mi-
Praise ye the Lord on

Lau-da-te Do mi-num
Praise ye the Lord on high

Lau-da-te
Praise ye the

da-te Do mi-num
ye our Lord on high

da-te Do mi-num
ye our Lord on high

ff cresc.

Lau-da-te, om-nes
Praise ye God, praise him

Lau-da-te, om-nes
Praise ye God, praise him

ff prestissimo

ff prestissimo

125 *fff*

num, om - nes gen - tes.
high, all ye na - tions.

om - nes gen - tes.
all ye na - tions.

Do - mi - num, om - nes gen - tes.
Lord on high, all ye na - tions.

om - nes po - pu - li.
praise him, praise the Lord.

po - pu - li.
praise the Lord.

Music 640 .8 .000
Job : dramatic poem for solo voices
Loeb Music Library AJH6008
3 2044 040 402 547



